Entertainment WEEKLY

Year-End Double Issue

#1134/1135
DEC. 24/31, 2010

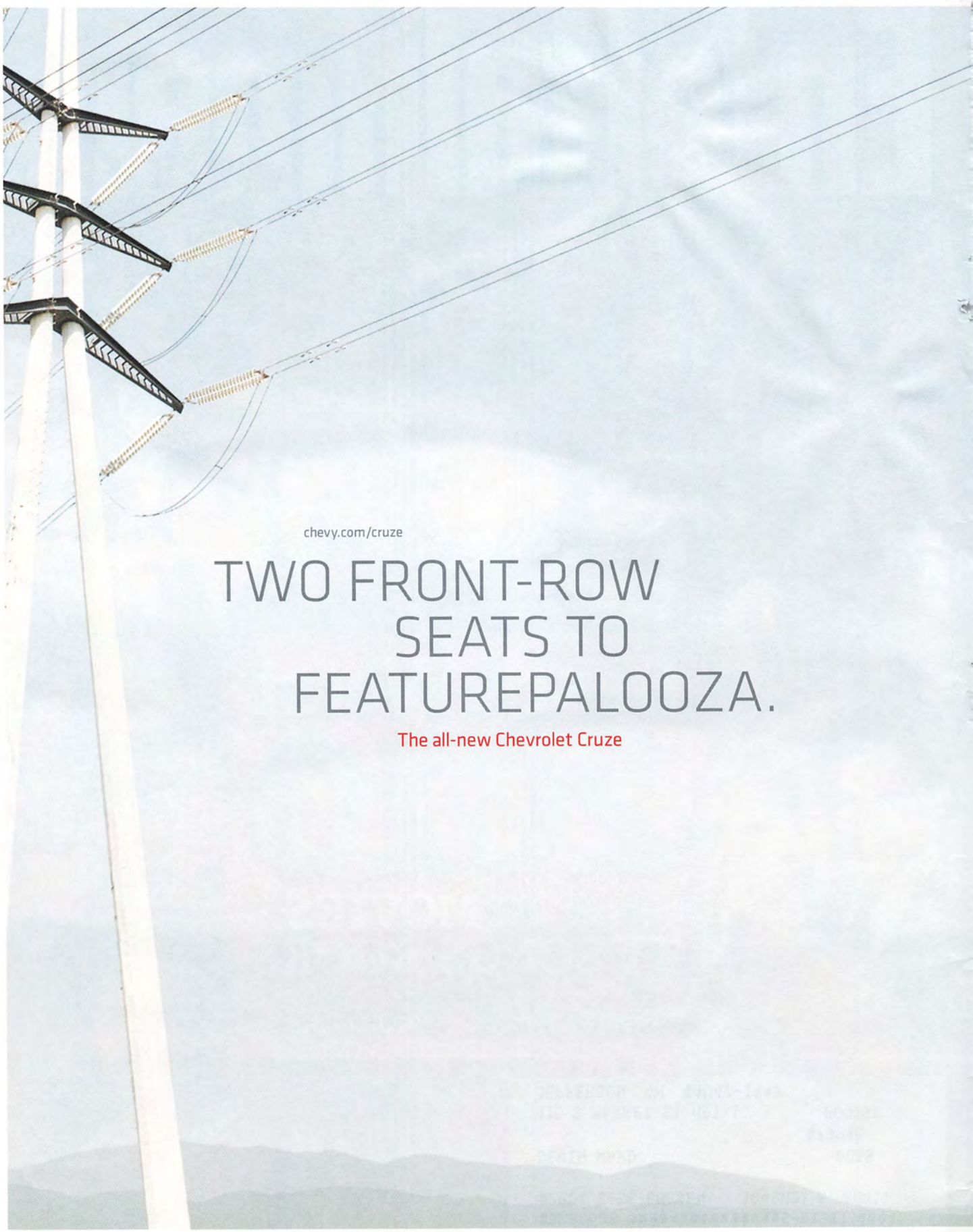
Best & Worst 2010

TOP 10 MOVIES, TV, SONGS, BOOKS

PLUS

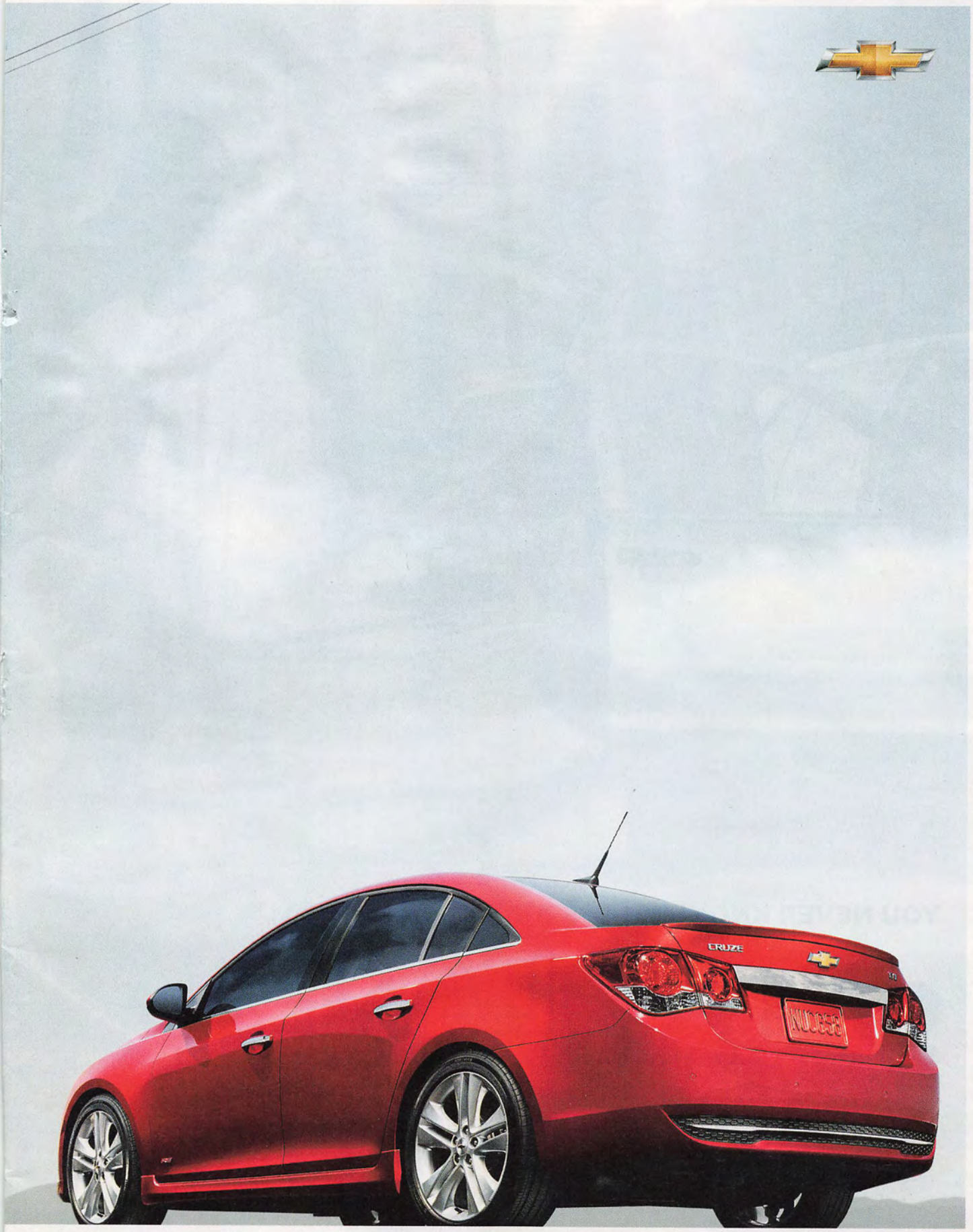
Great Performances · Breakout Stars
Tributes · Best Photos and More

Entertainment



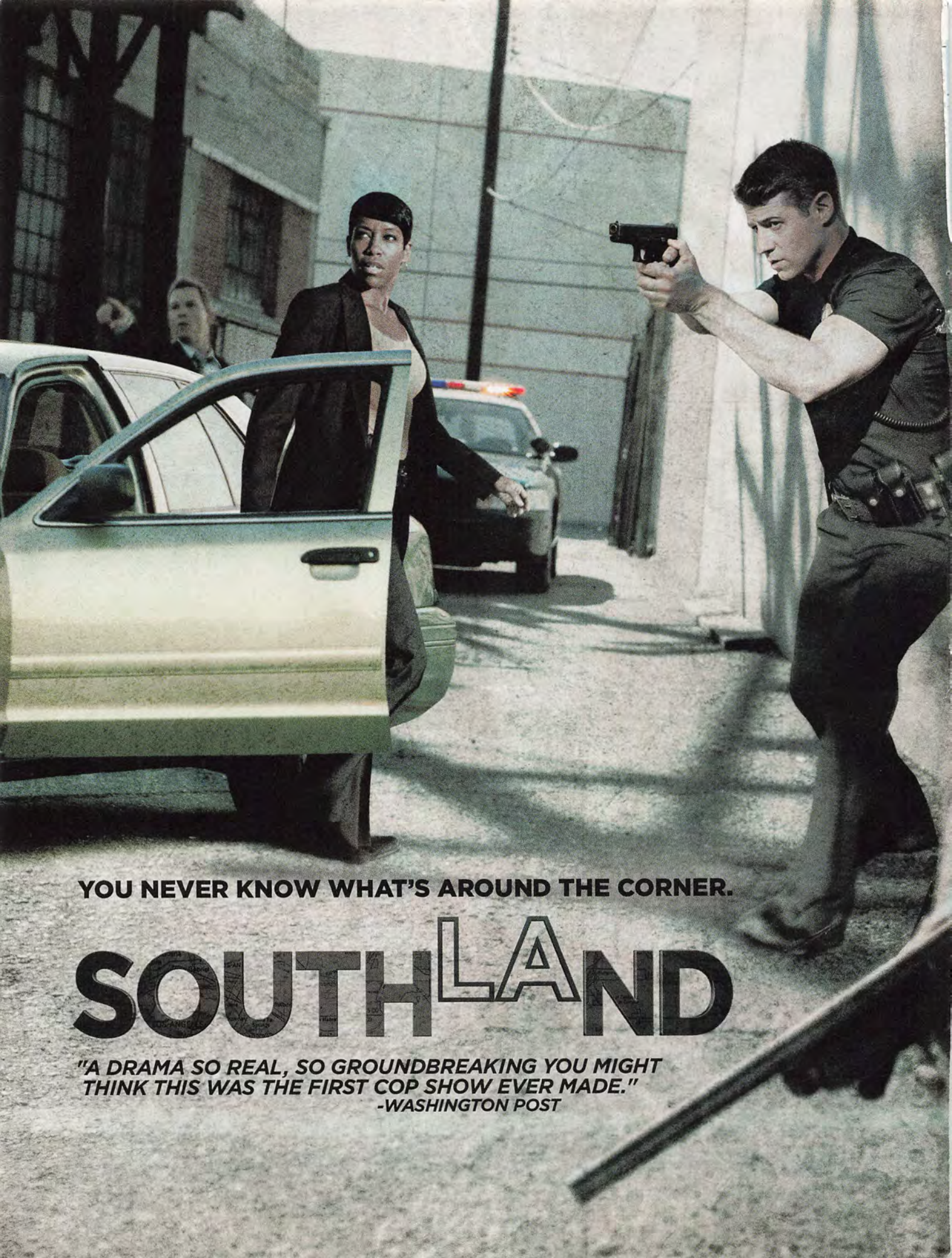
10 air bags.[1] Remote Keyless Entry. Largest cargo volume in the category. Exceptional fuel economy.[2] OnStar® Directions & Connections®

1 Always use safety belts and the correct restraint for your child's age and size. Children are safer when properly secured in a rear seat in the appropriate infant, child or booster seat. Never place a rear-facing infant restraint in



standard for 6 months.[3] StabiliTrak. Available Pioneer® Premium Audio System. And an interior more roomy than a Civic. **Get used to more.**

the front seat of any vehicle equipped with a passenger air bag. See the Owner's Manual and child safety seat instructions for more safety information. **2** EPA estimated 24 MPG city/36 highway. **3** Visit onstar.com for coverage map.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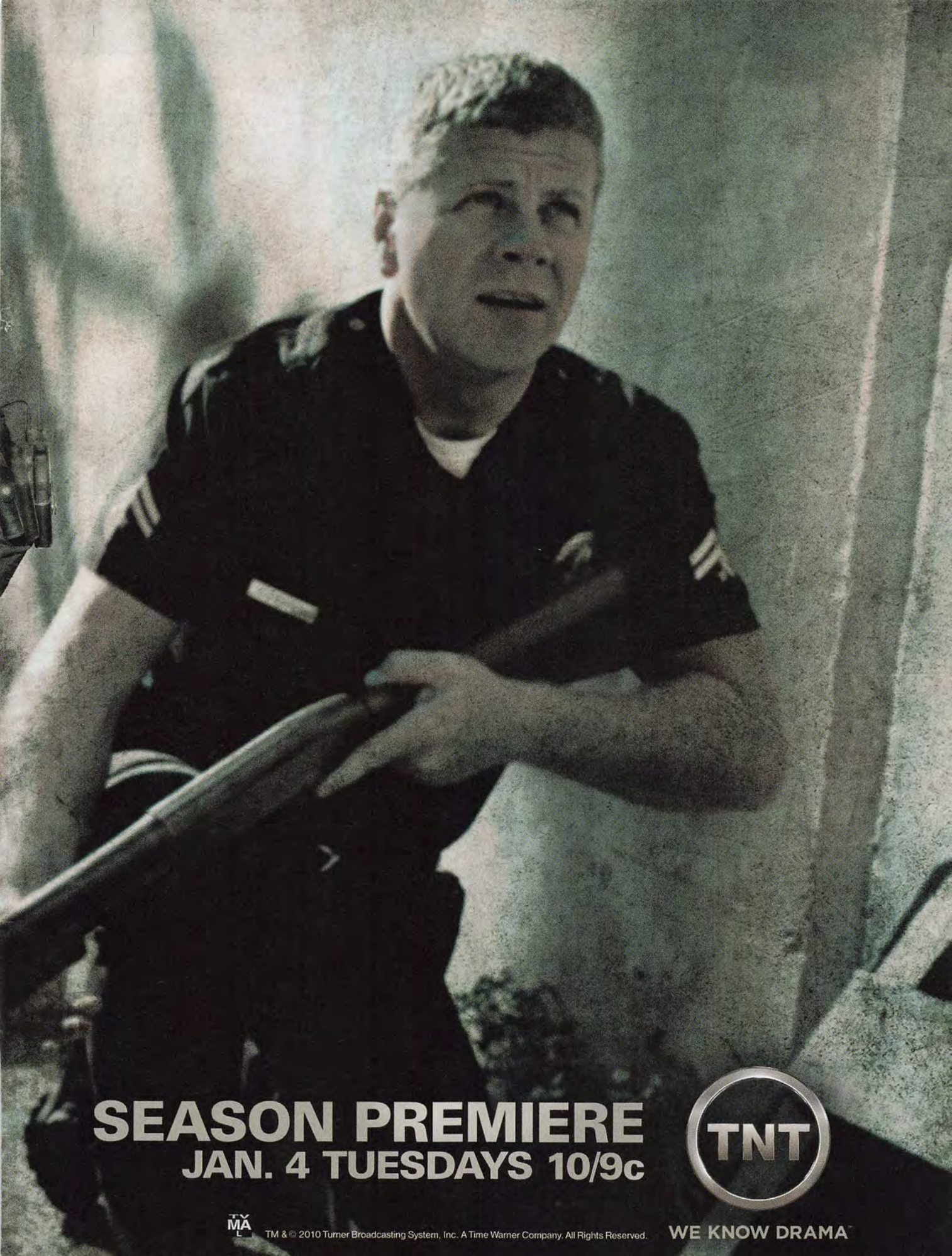
SOUTHLAND
"A DRAMA SO REAL, SO GROUNDBREAKING YOU MIGHT THINK THIS WAS THE FIRST COP SHOW EVER MADE."
-WASHINGTON POST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Cardmember Conan O'Brien

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Obsessed with Late 19th century gym equipment

Favorite instrument My tender falsetto

Orchestra or balcony I prefer to loiter outside the ladies' lounge

Perfect concession snack Chocolate-covered raisins and a flask of cheap white wine

Secret talent I can sometimes be funny

Ideal show Would feature a real horse wearing a cheap horse costume

Fondest memory Opening for Frank Sinatra at the Copa. Or did I dream that?

My card Apparently takes entertainment much more seriously than I do

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BEST & WORST 2010

2010 YEAR-END SPECIAL

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EW hails the highs and lampoons the lows from the last 365 days in entertainment.

56 The Best Photos of 2010
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BEST & WORST

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PLUS

11 The Must List
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JAMES FRANCO

Photograph by Ture Lillegraven

1.23.10 PARK CITY, UTAH

Sometimes major constraints can lead to great photos, as Lillegraven explains of shooting Franco at Sundance. "[Franco] didn't have a lot of time, so it was convenient to pull him right outside onto this porch," says Lillegraven. "With what he was wearing and the snow, it had the feel of Sundance."

For more outtakes from our favorite shoots of the last year, turn to page 56

(COVER) TANGLED: DISNEY; JADEN SMITH: JASIN BOLAND; MAGGIE Q: JORDIN ALTHAUS/THE CW; DRAKE: CHRIS PIZZELLO/AP IMAGES; JESSE EISENBERG: COLUMBIA PICTURES/EVERETT COLLECTION; JENNIFER LOPEZ: MICHAEL BECKER/FOX; JOAN RIVERS: MARC STAMAS/WIREIMAGE.COM; TOY STORY 3: DISNEY/PIXAR; ARCHIE PANJABI: EIKE SCHROTER/CBS; BRUNO MARS: JEFF KRAVITZ/FILMMAGIC.COM; IAN SOMERHALDER: ANDREW ECCLES/THE CW; BETTY WHITE: EVANS WARD/PICTUREGROUP; CHRIS COLFER: PATRICK ECCLESINE/FOX; CEE LO GREEN: FRANK MICELOTTA/GETTY IMAGES; DARREN CRISS: JUSTIN LUBIN/FOX; COURTENEY COX, JENNIFER GREY, SOFIA VERGARA: BOB D'AMICO/ABC (3); THE WALKING DEAD: MATTHEW WELCH/AMC; ANGELINA JOLIE: ANDREW SCHWARTZ; EMMA STONE: ADAM TAYLOR; CONAN O'BRIEN: ART STREIBER/TBS; RIHANNA: ETHAN MILLER/GETTY IMAGES; JIMMY FALLON: JOSHUA ROBERTS/BLOOMBERG/GETTY IMAGES; LADY GAGA: STEVE GRANITZ/WIREIMAGE.COM; TAYLOR LAUTNER: KIMBERLEY FRENCH; KATY PERRY: MARK DAVIS/PICTUREGROUP; MICHAEL C. HALL: PHOTOGRAPH BY MICHAEL MULLER; JON HAMM: CARIN BAER/AMC; NATALIE PORTMAN: NIKO TAVERNISE; LEONARDO DICAPRIO: STEPHEN VAUGHAN; JAMES FRANCO: MEGUMI TORII/HOLLYWOODNEWSWIRE.NET/PICTURELUX; GWYNETH PALTROW: LAURA FARR/ADMEDIA/SIPA PRESS; KANYE WEST: GEORGE NAPOLITANO/FILMMAGIC.COM; TAYLOR SWIFT: THEO WARGO/GETTY IMAGES FOR TIME INC.; DANIEL RADCLIFFE: JAAP BUITENDIJK; JOE MANGANIELLO: PHOTOGRAPH BY JUSTIN STEPHENS

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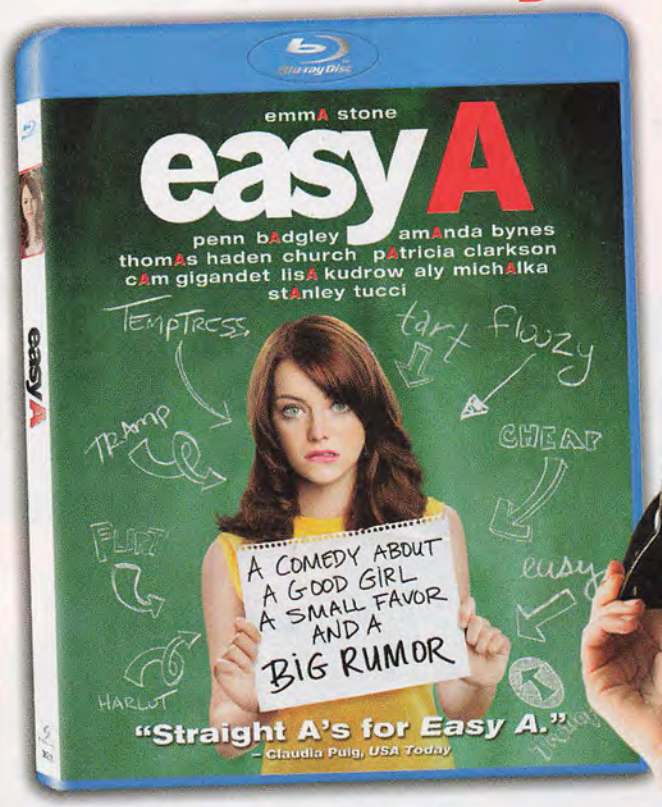
the rumors are true... EASY A is the movie that's on everyone's A-List!



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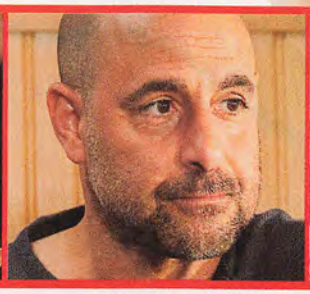
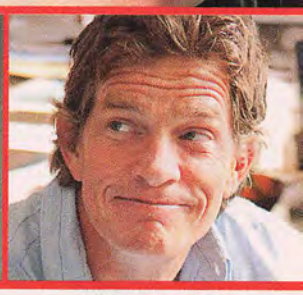


stAnley tucci

lisA kudrow



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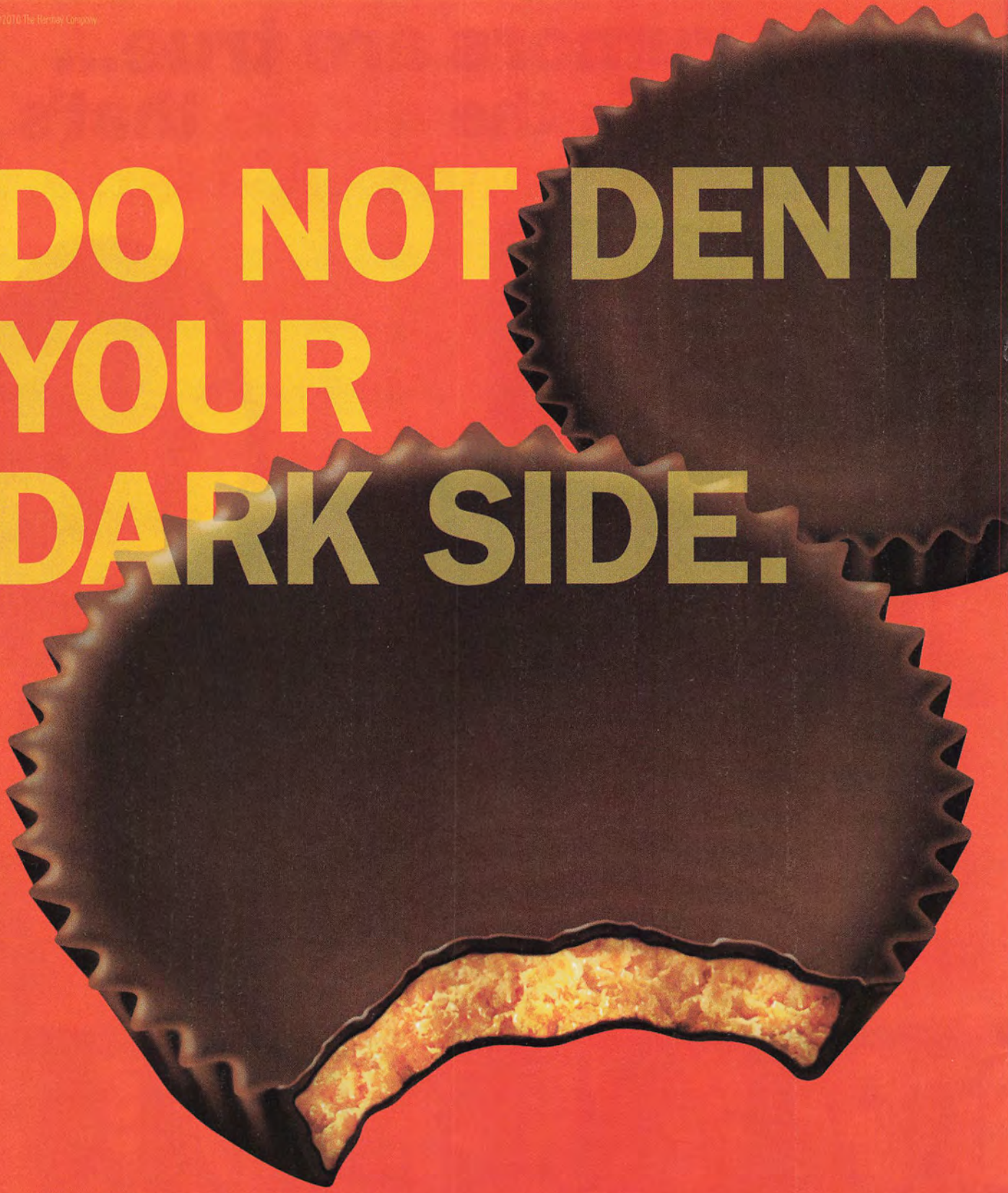

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The MUST LIST

The Top 10 Things We Loved This Year

BEST —OF— 2010

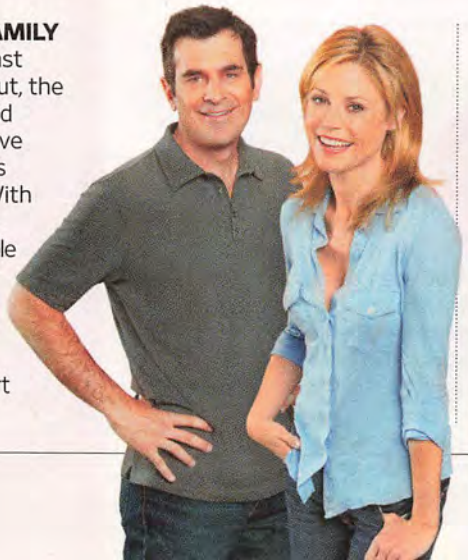
1 THE SOCIAL NETWORK

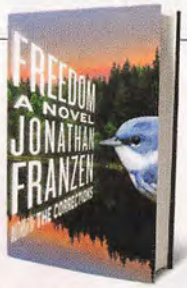
Director David Fincher and writer Aaron Sorkin turned Facebook's origin story into a fast, funny masterpiece. Thanks to zippy dialogue and a sparkling cast, *Network* was this year's can't-stop-talking-about-it sensation. *(Rated PG-13)*

The cast of *The Social Network*

2 MODERN FAMILY

Coming off last year's stellar debut, the ABC sitcom found an excellent groove between hilarious and endearing. With its outrageously charming ensemble and an Emmy for Outstanding Comedy, we can only ask: May we always be part of this *Family*?





3 FREEDOM, by Jonathan Franzen

A follow-up to *The Corrections*, Franzen's huge, lush novel about a marriage is also a fully formed portrait of our time.

4 THE KIDS ARE ALL RIGHT

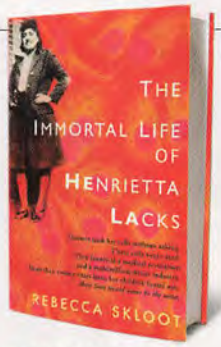
This keenly observed family drama was better than just all right: It was a remarkable portrayal of an unconventional domestic life. *(Rated R)*

ILLUSTRATION BY GLUEKIT; *THE SOCIAL NETWORK*: MERRICK MORTON (5); *MODERN FAMILY*: BOB D'AMICO/ABC (2); *THE KIDS ARE ALL RIGHT*: SUZANNE TENNER

The Must List

5 THE WALKING DEAD In a mere six episodes, the first season of AMC's horror hit put most new TV shows to shame. Get past the zombie kill shots, and what really makes *Dead* work is its still-breathing protagonists, the best cast of freaked-out survivors since that show about the island.

7 MY BEAUTIFUL DARK TWISTED FANTASY, Kanye West After last year's VMA antics, West was bent on releasing one of 2010's best albums. And with a roster of greats assisting his own poignant rhymes and masterful production, he did just that.



8 THE IMMORTAL LIFE OF HENRIETTA LACKS, by Rebecca Skloot Skloot set out to discover how one dead woman's cells ignited a scientific revolution. The resulting book is part medical thriller, part ghost story, and impossible to put down.

9 HARRY POTTER AND THE DEATHLY HALLOWS—PART 1 Bleak and paranoid, the seventh Potter movie could've been a slog. But director David Yates transformed *Hallows* into vivid entertainment, with thrills, chills, and genuine humanity. *(Rated PG-13)*

10 MAD MEN AMC's '60s-era drama has long operated at a slow boil, but this year reaffirmed that *Mad Men* is always worth the wait. Between Kiernan Shipka's breakout performance as Sally, the not-long-for-this-world Miss Blankenship, and Don's surprise proposal in the October finale, season 4 may be the series' best yet.

6

SPEAK NOW, Taylor Swift Forget the guys she may or may not be singing about (Taylor Lautner? John Mayer? Kanye West?). The 21-year-old's slyly produced smash album is a surprisingly grown-up study of romance, regret, and heartbreak.

This year-end Must List was compiled from staff favorites. Our critics' best and worst picks begin on page 75.

THE WALKING DEAD: SCOTT GARFIELD/AMC; SWIFT: JON KOPALOFF/FILMMAGIC.COM; *HARRY POTTER AND THE DEATHLY HALLOWS—PART 1*: JAAP BUITENDIJK; *MAD MEN*: MICHAEL YARISH/AMC

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FOCUS on driving.

IT GETS BETTER

ENTERTAINMENT WEEKLY

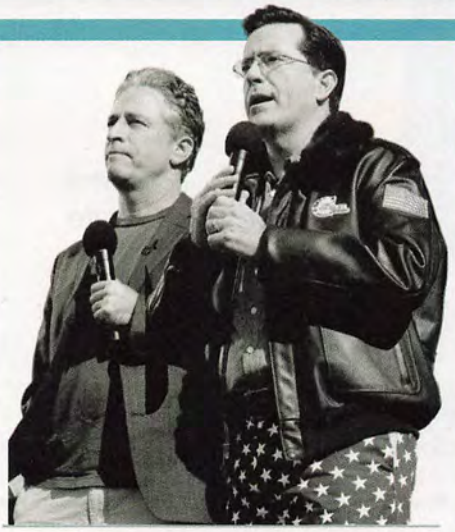
2010

SANDRA TRIUMPHS

LEO GIVES US SWEET DREAMS

RICKY MARTIN COMES OUT (DUH)

THE YEAR



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RED-CARPET MVP

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EW HAILS THE HIGHS AND LAMPOONS THE LOWS FROM THE LAST 365 DAYS IN ENTERTAINMENT*

THE EXPENDABLES: LIKE *COCOON* WITH GUNS

HOLLYWOOD GIVES ITSELF A 3-D HEADACHE

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SANDRA BULLOCK

It Was the Best of Times... It Was the Worst of Times

After her 2009 box office double play of *The Proposal* and *The Blind Side*, Sandra Bullock didn't release or shoot a movie in 2010. Yet this year was still one of the most eventful of her life. It kicked off on a high when she won the Best Actress Oscar for *Blind Side* on March 7, the culmination of a Hollywood career that's seen its share of ups (*Miss Congeniality*) and downs (*Miss Congeniality 2*, anyone?) over the course of two decades. But just over a week later, Bullock, 46, was blindsided by reports that her husband, Jesse James—whom she tearfully thanked when accepting her Golden Globe in January—had cheated on her with a stripper. The star handled it all with grace, filing for divorce in April and then shifting her focus to the positive—specifically her newly adopted son, Louis Bardo. Now she's back with a starring role in an adaptation of Jonathan Safran Foer's *Extremely Loud & Incredibly Close*. With all the titles she's been given this year—Oscar winner, divorcée, mom—Bullock is entering 2011 with a new one: Hollywood's most sought-after actress. *—Adam Markovitz*

GREAT PERFORMANCE

HOPE FOR HAITI NOW TELETHON

How we put together an awesome all-star event to help Haiti in just nine days. **BY GEORGE CLOONEY**

The day after the Jan. 12 earthquake, we realized something big was going on. I was at a party, and I was standing around with Sting. I said, "We may end up having to put something together; can I call you in a couple of days?" And he said, "Yeah, sure." We had nine days to put it all together. I called all the networks. There was a little reluctance to dump two hours of prime time, but they all thought it was worth it. We got all the networks on board, except for Fox News. They wouldn't do it. Amazing. There were really great performances that night. I'm a gigantic John Legend fan—he did a down-home version of "Motherless Child," and I thought that killed. Dave Matthews and Neil Young singing Hank Williams' "Alone and Forsaken" was so great. And to hear Jennifer Hudson sing "Let It Be" as a gospel song—she just nailed it. I had this idea that we could have all the songs out on iTunes that night. We made about 66 million bucks off that one night. It will be hard to ever do that again.

Clooney organized the Hope for Haiti Now telethon. You can still contribute to relief efforts by going to the Partners in Health website (pih.org/haiti).

Robert De Niro, Leonardo DiCaprio, and Jack Nicholson man the phones

Rihanna

Bruce Springsteen

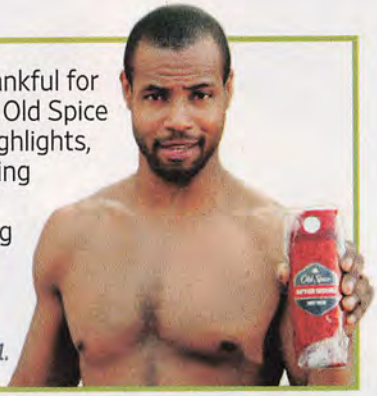
MY YEAR IN 100 WORDS

Isaiah Mustafa

The Old Spice Guy

This year has been incredible! I am so appreciative and thankful for everything that has happened since I first appeared as the Old Spice Guy. Looking back, I'd say meeting Ellen and Oprah were highlights, as well as the Old Spice spot winning an Emmy, and working with Tyler Perry in *Madea's Big Happy Family*. I played in the Rose Bowl for ASU in '97, and we missed out on winning the national championship by three seconds. I feel like I got those three seconds back. It's been exhilarating...like making the jump to light speed in the *Millennium Falcon*.

Mustafa next appears in Madea, *which hits theaters on April 22, 2011.*



BEST CELEB GONE "MAD"

Johnny Depp plays the Mad Hatter

WORST CELEB GONE MAD

Rip Torn breaks into a bank because he thinks it's his house

GREAT PERFORMANCE

ED O'NEILL MODERN FAMILY

The patriarch of one of TV's best sitcoms may have been overlooked by the Emmys, but he's an MVP in the eyes of his costars. **BY JULIE BOWEN**

He's getting smaller.

Don't get me wrong, Ed O'Neill created one of the most iconic characters in sitcom history, the crotch-scratching, eye-rolling, "Peg"-moaning Al Bundy. The man knows big and the man knows funny, but the man also understands exactly who he is and what it means to have lived loud in American homes for more than a decade. Ed knows he doesn't have to earn your faith in his timing or belief in his authority anymore. With one hand down his pants, a brash Al Bundy cleared the way for a more refined Jay Pritchett to stroll confidently, hilariously, and oh-so-subtly to his seat at the head of a totally new American family table. Yeah, Ed can still kill with a joke. But his real strength on *Modern Family* is his ability to steal a scene with a pause or, better yet, complete silence.

And that, quite frankly, is huge.

(PAGES 14-15) SANDRA BULLOCK: CHRIS PIZZELLO/AP IMAGES; *INCEPTION*: STEPHEN VAUGHAN; MARTIN: D. LONG/GLOBE PHOTOS/ZUMAPRESS.COM; CONAN O'BRIEN: ART STREIBER/TBS; BENING: SUZANNE TENNER; MICHELE: JASON MERRITT/GETTY IMAGES; CLOONEY: STEVE GRANITZ/WIREIMAGE.COM; JON STEWART AND STEPHEN COLBERT: FRANK MICELOTTA/GETTY IMAGES; (PAGES 16-17) BULLOCK: CHRIS POLK/VF/GETTY IMAGES; CLOONEY: CHRIS POLK/VF/GETTY IMAGES; DE NIRO, DICAPRIO, AND NICHOLSON: JEFF KRAVITZ/FILMMAGIC.COM; RIHANNA, SPRINGSTEEN: KEVIN MAZUR/WIREIMAGE.COM (2); (THIS PAGE) O'NEILL: ABC; DEPP: MARY ELLEN MARK/DISNEY; TORN: J.B. NICHOLAS/SPLASH NEWS

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The Red Carpet's Newest Star

LEA MICHELE

We knew Lea Michele was a showstopper from her musical numbers on *Glee*, but this year she set the red carpet on fire, too. From the start of awards season when she stepped out in one ultraglam gown after another, Michele quickly became the star we looked for—and loved—on the carpet. Not bad, new girl.

GLEE EVENT
She struck gold with a beautifully blousy Reem Acra dress.

GRAMMYS
Going mini in a one-shoulder Romona Keveza made maximum impact.

EMMYS
The actress channeled Old Hollywood glamour in Oscar de la Renta—and some serious frosting.

SCREEN ACTORS GUILD AWARDS
Michele hit a fashion high with a low neckline in this bold emerald Catherine Malandrino.

MICHELE AT EMMYS: MATHEW IMAGING/WIREIMAGE.COM; AT GLEE EVENT: TOBY CANHAM/GETTY IMAGES; AT GRAMMYS, AT SAG AWARDS: STEVE GRANITZ/WIREIMAGE.COM (2)

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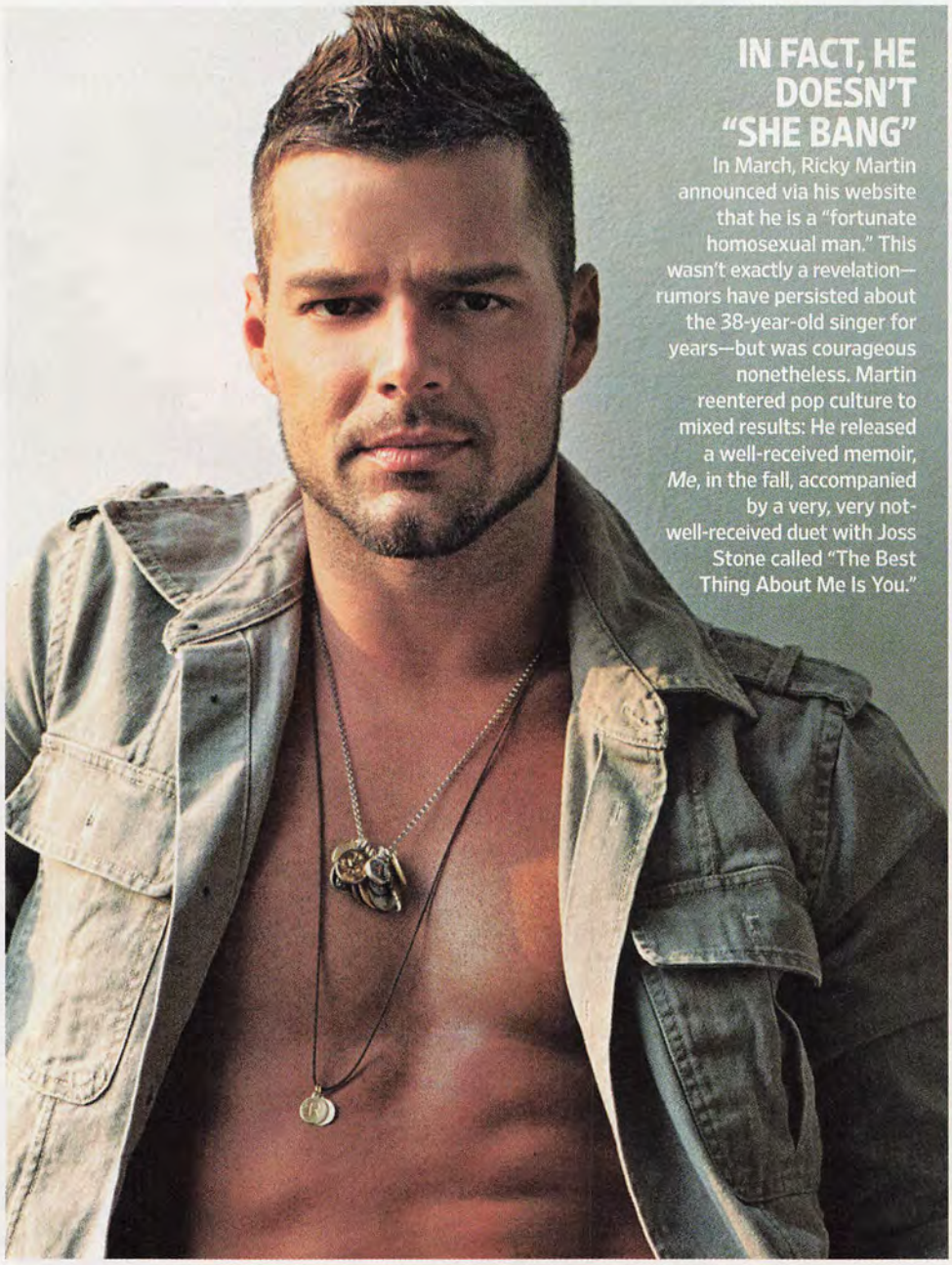
BEST SUPER BOWL COMMERCIAL

Late Show With David Letterman

WORST SUPER BOWL COMMERCIAL

Dodge's women-are-shrill-harpies spot



IN FACT, HE DOESN'T "SHE BANG"

In March, Ricky Martin announced via his website that he is a "fortunate homosexual man." This wasn't exactly a revelation—rumors have persisted about the 38-year-old singer for years—but was courageous nonetheless. Martin reentered pop culture to mixed results: He released a well-received memoir, *Me*, in the fall, accompanied by a very, very not-well-received duet with Joss Stone called "The Best Thing About Me Is You."

Worst Tribute to a Jackson

CHARLIZE THERON

Theron's Oscar gown had us thinking back to Janet Jackson and that memorable *Rolling Stone* cover. But unlike Jackson's sizzling shot, Theron's choice looked like a grope session gone awry.

MARTIN: MIKE RUIZ/CONTOURPHOTOS.COM; THERON: PICTURE PERFECT/REX USA

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BETTY WHITE

'80s Revival

Betty White's spectacular comeback began in the summer of 2009, with a role opposite Sandra Bullock in *The Proposal*. But it was early this year that the 88-year-old's star grew white-hot again, after a sassy speech at January's SAG Awards and a Super Bowl ad for Snickers that saw the old broad get tackled. A Facebook campaign led to White hosting the May 8 edition of *Saturday Night Live*, followed by a starring role on TV Land's *Hot in Cleveland*, which nabbed almost 5 million viewers in its June premiere. The former Golden Girl is truly thankful for the renewed attention. "I learned at my mom and dad's knee, when something is really great, appreciate it at the time," White told EW in April. Still, she's wisely wary of overexposure: "People have had such an overdose of me! They don't need more!" —*Tanner Stransky*

MY YEAR IN 100 WORDS

Joel McHale

Star of Community

HIGHLIGHT I didn't [allegedly] text a picture of my junk to anyone, unlike my hero Brett Favre. LOWLIGHT I'm lying. HIGHLIGHT Brought my kids to *Toy Story 3*. I cried like a baby. LOWLIGHT My kids now think I'm a p---y. HIGHLIGHT Met and worked with the incredible Steve Martin. LOWLIGHT Met and worked with Steve Martin in the Vancouver, B.C., landfill. (It smelled like a million eggs had been murdered there.) HIGHLIGHT Getting my Kardashian MasterCard. LOWLIGHT Losing my *Bridalplasty* Discover Card. HIGHLIGHT I was turned into Claymation for *Community*'s special holiday episode. LOWLIGHT I was made without genitals. *McHale also hosts* The Soup *on E!*

MCHALE: DAVE LONGENDYKE/GLOBE PHOTOS/ZUMA PRESS

White photograph by MICHAEL ELINS on April 14, 2010, in Bel Air

Still trying to get ahead of your depression?

If you've been on an antidepressant for at least six weeks and still have unresolved symptoms of depression, ask your doctor about adding SEROQUEL XR.

Important Safety Information About SEROQUEL XR

Elderly patients with dementia-related psychosis (having lost touch with reality due to confusion and memory loss) treated with this type of medicine are at an increased risk of death, compared to placebo (sugar pill). SEROQUEL XR is not approved for treating these patients.

Antidepressants have increased the risk of suicidal thoughts and actions in some children, teenagers, and young adults. Patients of all ages starting treatment should be watched closely for worsening of depression, suicidal thoughts or actions, unusual changes in behavior, agitation, and irritability. Patients, families, and caregivers should pay close attention to any changes, especially sudden changes, in mood, behaviors, thoughts, or feelings. This is very important when an antidepressant medicine is started or when the dose is changed. These symptoms should be reported immediately to the doctor. SEROQUEL XR is not approved for patients under the age of 18 years.

- Stop SEROQUEL XR and call your doctor right away if you have very high fever; stiff muscles; shaking; confusion; sweating; changes in pulse, heart rate, or blood pressure; or muscle pain and weakness, as these may be signs of a rare, but potentially fatal, side effect called neuroleptic malignant syndrome (NMS)
- If you have diabetes or risk factors such as obesity or a family history of diabetes, your doctor should check your blood sugar before you start taking SEROQUEL XR and also during therapy. If you develop symptoms of high blood sugar or diabetes, such as excessive thirst or hunger, increased urination, or weakness, contact your doctor. Complications from diabetes can be serious and even life threatening
- Increases in triglycerides and in LDL (bad) cholesterol and decreases in HDL (good) cholesterol have been reported with SEROQUEL XR. Your doctor should check your cholesterol levels before you start SEROQUEL XR and during therapy
- Weight gain has been reported with SEROQUEL XR. Your doctor should check your weight regularly
- Tell your doctor about any movements you cannot control in your face, tongue, or other body parts, as they may be signs of a serious condition called tardive dyskinesia (TD). TD may not go away, even if you stop taking SEROQUEL XR. TD may also start after you stop taking SEROQUEL XR
- Tell your doctor if you have a history of low white blood cell count or seizures. Your doctor should check for cataracts. Other risks include feeling dizzy or lightheaded upon standing, decreases in white blood cells (which can be fatal), drowsiness, impaired judgment, and trouble swallowing
- Use caution before driving or operating machinery until you know that you can do so safely. Avoid alcohol while taking SEROQUEL XR
- The most common side effects are drowsiness, dry mouth, constipation, dizziness, increased appetite, upset stomach, weight gain, fatigue, disturbance in speech and language, and stuffy nose

This is not a complete summary of safety information about prescription SEROQUEL XR.

Indication

SEROQUEL XR is a once-daily tablet approved in adults for add-on treatment to an antidepressant for patients with major depressive disorder (MDD) who did not have an adequate response to antidepressant therapy.

Please read the Brief Summary of Important Information about SEROQUEL XR on the next two pages.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch or call 1-800-FDA-1088.

For questions to ask your doctor, visit SeroquelXR.com or call 1-866-331-3010.

If you're without prescription coverage and can't afford your medication, AstraZeneca may be able to help. For more information, please visit AstraZeneca-us.com.

Learn more at SeroquelXR.com

Once-daily
SEROQUEL XR®
quetiapine fumarate
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IMPORTANT INFORMATION ABOUT SEROQUEL XR (SER-oh-kwell)

Please read this summary carefully before you start taking SEROQUEL XR and each time you get a refill. There may be new information.
No advertisement can provide all the information needed to determine if a drug is right for you or take the place of careful discussions with your health care provider. Only your health care provider has the training to weigh the risks and benefits of a prescription drug.

What is the most important information I should know about SEROQUEL XR?

Serious side effects may happen when you take SEROQUEL XR, including:

- **Risk of death in the elderly with dementia: Medicines like SEROQUEL XR can raise the risk of death in elderly people who have lost touch with reality due to confusion and memory loss (dementia).** SEROQUEL XR is not approved for treating psychosis in the elderly with dementia.
- **Risk of suicidal thoughts or actions: Antidepressant medicines, depression and other serious mental illnesses, and suicidal thoughts or actions:**
  1. **Antidepressant medicines may increase suicidal thoughts or actions in some children, teenagers, and young adults within the first few months of treatment.**
  2. **Depression and other serious mental illnesses are the most important causes of suicidal thoughts and actions. Some people may have a particularly high risk of having suicidal thoughts or actions.** These include people who have (or have a family history of) depression, bipolar illness (also called manic-depressive illness), or suicidal thoughts or actions.
  3. **How can I watch for and try to prevent suicidal thoughts and actions in myself or a family member?**
     - Pay close attention to any changes, especially sudden changes, in mood, behaviors, thoughts, or feelings. This is very important when an antidepressant medicine is started or when the dose is changed.
     - Call the health care provider right away to report new or sudden changes in mood, behaviors, thoughts, or feelings.
     - Keep all follow-up visits with the health care provider as scheduled. Call the health care provider between visits as needed, especially if you have concerns about symptoms.

Call a health care provider right away if you or your family member has any of the following symptoms, especially if they are new, worse, or worry you:

- thoughts about suicide or dying
- attempts to commit suicide
- new or worse depression
- new or worse anxiety
- feeling very agitated or restless
- panic attacks
- trouble sleeping (insomnia)
- new or worse irritability
- acting aggressive, being angry, or violent
- acting on dangerous impulses
- an extreme increase in activity and talking (mania)
- other unusual changes in behavior or mood

What else do I need to know about antidepressant medicines?

- **Never stop an antidepressant medicine without first talking to your health care provider.** Stopping an antidepressant medicine suddenly can cause other symptoms.
- **Antidepressants are medicines used to treat depression and other illnesses.** It is important to discuss all the risks of treating depression and also the risks of not treating it. Patients and their families or other caregivers should discuss all treatment choices with the health care provider, not just the use of antidepressants.
- **Antidepressant medicines have other side effects.** Talk to the health care provider about the side effects of the medicine prescribed for you or your family member.
- **Antidepressant medicines can interact with other medicines.** Know all of the medicines that you or your family member take. Keep a list of all medicines to show the health care provider. Do not start new medicines without first checking with your health care provider.
- **Not all antidepressant medicines prescribed for children are FDA approved for use in children.** Talk to your child's health care provider for more information.

What is SEROQUEL XR?

SEROQUEL XR is a prescription medicine used to treat major depressive disorder as add-on treatment with antidepressant medicines when your doctor determines that one antidepressant alone is not enough to treat your depression.
SEROQUEL XR is not approved for patients under 18 years of age.

What are the symptoms of major depressive disorder (MDD)?

- Feeling of sadness, emptiness, and increased tearfulness
- Loss of interest in activities that you once enjoyed and loss of energy
- Problems focusing and making decisions
- Feeling of worthlessness or guilt
- Changes in sleep or eating patterns
- Thoughts of death or suicide
- MDD symptoms last most of the day, nearly every day for at least two weeks, and interfere with daily life at home and at work

What should I tell my health care provider before taking SEROQUEL XR?

Before taking SEROQUEL XR, tell your health care provider if you have or have had

- diabetes or high blood sugar in you or your family: your health care provider should check your blood sugar before you start SEROQUEL XR and also during therapy
- high levels of total cholesterol, triglycerides or LDL-cholesterol or low levels of HDL-cholesterol
- low or high blood pressure
- low white blood cell count
- cataracts
- seizures
- abnormal thyroid tests
- high prolactin levels
- heart problems
- liver problems
- any other medical condition
- pregnancy or plans to become pregnant. It is not known if SEROQUEL XR will harm your unborn baby
- breast-feeding or plans to breast-feed. It is not known if SEROQUEL XR will pass into your breast milk. You and your health care provider should decide if you will take SEROQUEL XR or breast-feed. You should not do both

Tell the health care provider about all the medicines that you take or recently have taken including prescription medicines, nonprescription medicines, herbal supplements and vitamins.
SEROQUEL XR and other medicines may affect each other causing serious side effects. SEROQUEL XR may affect the way other medicines work, and other medicines may affect how SEROQUEL XR works.
Especially tell your health care provider if you take or plan to take medicines for:

- depression
- Parkinson's disease
- high blood pressure
- trouble sleeping

Also tell your health care provider if you take or plan to take any of these medicines:

- phenytoin, divalproex or carbamazepine (for epilepsy)
- barbiturates (to help you sleep)
- rifampin (for tuberculosis)
- glucocorticoids (steroids for inflammation)
- thioridazine (an antipsychotic)
- ketoconazole, fluconazole or itraconazole (for fungal infections)
- erythromycin (an antibiotic)
- protease inhibitors (for HIV)

This is not a complete list of medicines that can affect or be affected by SEROQUEL XR. Your doctor can tell you if it is safe to take SEROQUEL XR with your other medicines. Do not start or stop any medicines while taking SEROQUEL XR without talking to your health care provider first. Know the medicines you take. Keep a list of your medicines to show your health care provider and pharmacist when you get a new medicine.
Tell your health care provider if you are having a urine drug screen because SEROQUEL XR may affect your test results. Tell those giving the test that you are taking SEROQUEL XR.

For more information about **SEROQUEL XR**,
visit **www.SEROQUELXR.com** or call **1-800-236-9933**.

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How should I take SEROQUEL XR?

- Take SEROQUEL XR exactly as your health care provider tells you to take it. Do not change the dose yourself.
- Take SEROQUEL XR by mouth, with a light meal or without food.
- SEROQUEL XR should be swallowed whole and not split, chewed or crushed.
- If you feel you need to stop SEROQUEL XR, talk with your health care provider first.

If you suddenly stop taking SEROQUEL XR, you may experience side effects such as trouble sleeping or trouble staying asleep (insomnia), nausea, and vomiting.

- If you miss a dose, take it as soon as you remember. If it is close to the next dose, skip the missed dose. Just take the next dose at your regular time. Do not take 2 doses at the same time unless your health care provider tells you to. If you are not sure about your dosing, call your health care provider.
- If you take too much SEROQUEL XR, call your health care provider or poison control center at 1-800-222-1222 right away or go to the nearest hospital emergency room.

What should I avoid while taking SEROQUEL XR?

Do not drive, operate machinery, or do other dangerous activities until you know how SEROQUEL XR affects you. SEROQUEL XR may make you drowsy.

- Avoid getting overheated or dehydrated.
  - Do not over-exercise.
  - In hot weather, stay inside in a cool place if possible.
  - Stay out of the sun. Do not wear too much or heavy clothing.
  - Drink plenty of water.
- Do not drink alcohol while taking SEROQUEL XR. It may make some side effects of SEROQUEL XR worse.

What are possible side effects of SEROQUEL XR?

Also see "What is the most important information I should know about SEROQUEL XR?" at the beginning of this document.

Serious side effects have been reported with SEROQUEL XR including:

- **Neuroleptic malignant syndrome (NMS):** Tell your health care provider right away if you have some or all of the following symptoms: high fever, stiff muscles, confusion, sweating, changes in pulse, heart rate, and blood pressure. These may be symptoms of a rare and serious condition that can lead to death. Stop SEROQUEL XR and call your health care provider right away
- **High blood sugar (hyperglycemia):** Increases in blood sugar can happen in some people who take SEROQUEL XR. Extremely high blood sugar can lead to coma or death. If you have diabetes or risk factors for diabetes (such as being overweight or a family history of diabetes) your health care provider should check your blood sugar before you start SEROQUEL XR and during therapy
  Call your health care provider if you have any of these symptoms of high blood sugar while taking SEROQUEL XR
  - feel very thirsty
  - need to urinate more than usual
  - feel very hungry
  - feel weak or tired
  - feel sick to your stomach
  - feel confused, or your breath smells fruity
- **High cholesterol and triglyceride levels in the blood (fat in the blood):** Increases in total cholesterol, triglycerides and LDL (bad) cholesterol and decreases in HDL (good) cholesterol have been reported in clinical trials with SEROQUEL XR.
  You may not have any symptoms, so your health care provider should do blood tests to check your cholesterol and triglyceride levels before you start taking SEROQUEL XR and during therapy
- **Increase in weight (weight gain):** Weight gain has been seen in patients who take SEROQUEL XR so you and your health care provider should check your weight regularly
- **Tardive dyskinesia:** Tell your health care provider about any movements you cannot control in your face, tongue, or other body parts. These may be signs of a serious condition. Tardive dyskinesia may not go away, even if you stop taking SEROQUEL XR. Tardive dyskinesia may also start after you stop taking SEROQUEL XR
- **Orthostatic hypotension (decreased blood pressure):** lightheadedness or fainting caused by a sudden change in heart rate and blood pressure when rising too quickly from a sitting or lying position
- **Increases in blood pressure:** reported in children and teenagers. Your health care provider should check blood pressure in children and adolescents before starting SEROQUEL XR and during therapy.
  SEROQUEL XR is not approved for patients under 18 years of age
- **Low white blood cell count**
- **Cataracts**
- **Seizures**
- **Abnormal thyroid tests:** Your health care provider may do blood tests to check your thyroid hormone level
- **Increases in prolactin levels:** Your health care provider may do blood tests to check your prolactin levels
- **Increases in liver enzymes:** Your health care provider may do blood tests to check your liver enzyme levels
- **Long lasting and painful erection**
- **Difficulty swallowing**

Common possible side effects with SEROQUEL XR include:

- drowsiness
- dry mouth
- constipation
- dizziness
- increased appetite
- upset stomach
- weight gain
- fatigue
- disturbance in speech and language
- stuffy nose

These are not all the possible side effects of SEROQUEL XR. For more information, ask your health care provider or pharmacist.

Call your health care provider for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088.

How should I store SEROQUEL XR?

- Store SEROQUEL XR at room temperature, between 59°F to 86°F (15°C to 30°C)
- Keep SEROQUEL XR and all medicines out of the reach of children

What are the ingredients in SEROQUEL XR?

Active ingredient: quetiapine fumarate

Inactive ingredients: lactose monohydrate, microcrystalline cellulose, sodium citrate, hypromellose, and magnesium stearate. The film coating for all SEROQUEL XR tablets contain hypromellose, polyethylene glycol 400 and titanium dioxide. In addition, yellow iron oxide (50, 200 and 300 mg tablets) and red iron oxide (50 mg tablets) are included in the film coating of specific strengths.

General information about SEROQUEL XR

Do not take SEROQUEL XR unless your health care provider has prescribed it for you for your condition. Do not share SEROQUEL XR with other people, even if they have the same condition. It may harm them.

NOTE: This summary provides important information about SEROQUEL XR. For more information about SEROQUEL XR, talk with your health care provider or pharmacist or call 1-800-236-9933. You can ask your health care provider for full Prescribing Information about SEROQUEL XR that is written for health care providers and discuss it with him or her.

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FOR SOME DOCTORS, THERE ARE NO BOUNDARIES.
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Sneak peek at abc.com/OffTheMap

CONAN O'BRIEN

Cuckoo for Coco

"If you strike me down, I shall become more powerful than you could possibly imagine." Obi-Wan's immortal line from *Star Wars* could have been uttered by Jedi Jokemaster Conan O'Brien this year. After NBC shafted him by reinstating Jay Leno at 11:30 p.m., O'Brien decided to end a seven-month stint on *The Tonight Show* on *his* terms. Ironically, he turned in his best comedy during those final two weeks. He would capitalize on the groundswell of support ("I'm With Coco") by launching a hilarious Twitter feed in February and embarking on a nationwide stage show—the Legally Prohibited From Being Funny on Television Tour, billed as "a night of music, comedy, hugging, and the occasional awkward silence"—on April 12 in Eugene, Ore. He returned to normalcy/lunacy with the debut of TBS talk show *Conan* in November. One thing that O'Brien taught us this year: You can lose the late-night ratings war, but still win the hearts and minds of sleep-deprived viewers. —*Dan Snierson*

GONE BUT NOT FORGOTTEN (MOST OF YOU, ANYWAY)

These notable TV staples (and *Heroes*) bowed out in 2010; we rate how much we'll miss them.

MY YEAR IN 100 WORDS

Olivia Munn

Correspondent for The Daily Show

I have a 3-D movie coming out based on my life, and it's incredible. My mom cut off my cell phone, but gave it back because I bought her a Ferrari. People love my hair, and it became the sensation of 2010. I had my first kiss in the backseat of a car. It just happened. It was just a kiss. Normal, you know? And I let my friend Will Smith's daughter go on tour with me...wait. I'm not Justin Bieber... I'm Olivia Munn. Why was this my best year? Ummm...I got an iPad? That was pretty cool.

Munn also stars on the NBC comedy Perfect Couples, *debuting Jan. 20.*

O'BRIEN: DANIEL GLUSKOTER/ICON SMI/RETNA; *HEROES*: CHRIS HASTON/NBC; *LAW & ORDER*: VIRGINIA SHERWOOD/NBC; *24*: KELSEY MCNEAL/FOX; *AMERICAN IDOL*: MICHAEL BECKER/FOX; MUNN: TODD WILLIAMSON/GETTY IMAGES

BEST FINALE

LOST SIGNS OFF

After six seasons of mind-bending mystery, *Lost* came to a dramatic and controversial end. Doc Jensen offers some final reflections and describes the mood on the set as the cast shot their final group scene.

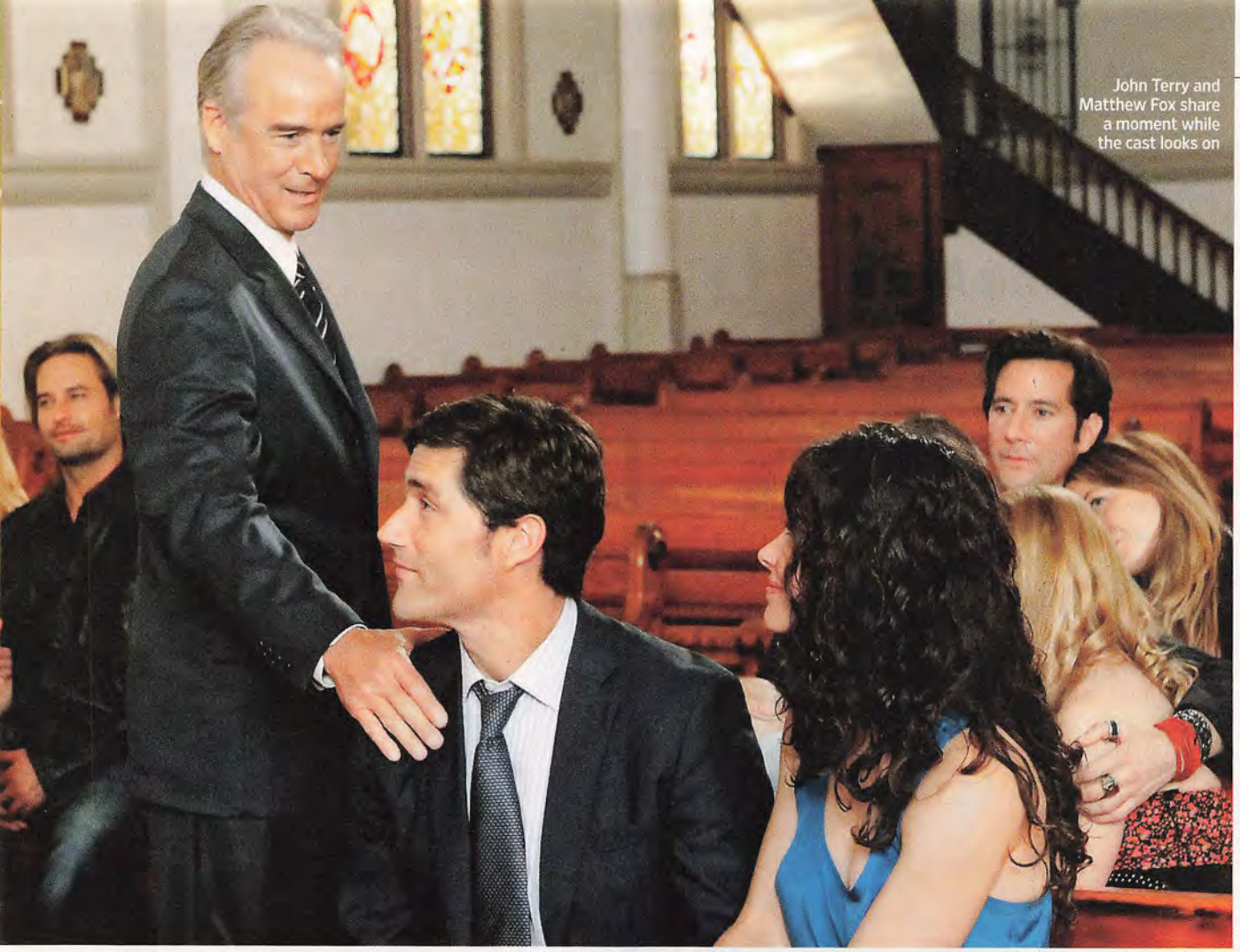
MARIO PEREZ/ABC

A wedding. That's what I was told to expect when I visited the set of the final episode of *Lost* in April. My mad mind—which had spent six seasons investigating the mysteries of the ABC crypto-drama about castaways trapped on one seriously trippy tropical island—buzzed with possibilities. Whose wedding? Jack and Kate? Desmond and Penny? Creepy little Aaron and orphaned Ji Yeon all grown up? As I reached to open the doors of the church and bear witness to the secret within, I felt an electric thrill of anticipation: *What was I about to see?*

Well, it wasn't a wedding. That was just the cover story the production had invented to fool the spoiler stalkers—a ruse that even included a woman hanging around the set in a wedding dress. The truth was far stranger. And one month later on May 23, when it was shared with the world in *Lost*'s final minutes, it would move many viewers to tears...and incite others to *Areyoukiddingme?!* outrage. Even now, months after Jack (Matthew Fox) and his eternally bonded community of souls disappeared into the Great Wide WHAD (Whatever Happens After Death), *Lost* fans are still coming to grips with the implications and ambiguity of it all. "The End" was about "letting go." Yet for those who took *Lost* seriously—or way too seriously—moving on is still a work in progress. (Elisabeth Kübler-Ross said it took five stages, after all.)

"That was quite a night," says Josh Holloway. "It was quite a wonderful experience to hang out, work with everybody, and say our goodbyes."

But on that night in April, with the cast and producers (including showrunners Carlton Cuse and Damon Lindelof) gathered together inside the chapel at the Sacred Hearts Academy in Honolulu, a sense of closure permeated the proceedings. The presence of old friends such as Dominic Monaghan (Charlie), Maggie Grace (Shannon), and Elizabeth Mitchell (Juliet) helped. All of the actors came to work knowing it would be the last scene they would shoot together as a group. (Did I see the revelry in the trailers? No. But I certainly heard it.) However, none of them had been told the significance of the scene itself, specifically its relevance to the sixth season's Sideways world. Only two actors knew the truth. Days earlier, Matthew Fox and John Terry (Jack's dad, Christian) had shot a scene not included in the scripts given to the other cast members—the moment in which Christian explained to Jack that the Sideways characters were actually dead, and the Sideways world itself wasn't an alternate reality, but an ephemeral place (limbo? psychological construction?) from which they'd meet, reflect, and move into the afterlife. Prior to rolling film, the producers offered to provide each of them with more explanation if they wanted it, but none of them asked. "I just played it like I felt it," recalls Josh Holloway (Sawyer). "I was like, 'Don't tell me! I want to watch it with everyone else!'" Still, as Lindelof told Fox during a private moment: "They must know. They must have an *inkling*."



John Terry and Matthew Fox share a moment while the cast looks on

By the following morning, they probably did. The work began with the hugging—the outbreak of joyous affection that followed Jack's entry into the sanctuary. Given the high spirits, the *I love you, man!* energy was easy to muster. On screen, it played as a Jack-centric moment. In person, the embracing, handshaking, and even kissing felt like a celebration of *Lost*'s inclusive humanism, as well as its ensemble strength. Director Jack Bender's instruction spoke to the art-imitating-life of it all: "Guys, enjoy this. It's not going to happen again." Then they shot "the light"—the otherworldly radiance that envelops the castaways and spirits them away. Some of their smiles could possibly be attributed to Bender's direction: "Something's coming. It's the greatest gift you've ever been given...almost as good as catering." Between takes: singing—a down-time tradition dating back to the pilot. Terry O'Quinn (Locke)—"Purple Rain." Ian Somerhalder (Boone), on loan for the weekend from *The Vampire Diaries*—"Hallelujah." And all night long: tears, no more so than after the final shot, and the final thank-you speeches from Bender, Cuse, and Lindelof that came at the literal crack of dawn. "That was quite a night," says Holloway. "It was quite a wonderful experience to hang out, work with everybody, and say our goodbyes. But my God, was it long! I am not a night-shoot guy."

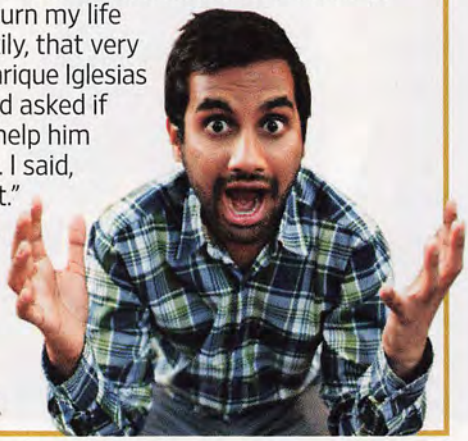
Did I regret being spoiled? Yes and no. For me, *Lost* was never about waiting for "answers" to redeem my investment of time; it was about the week-to-week journey of discovery and thrill of intellectual activation. Knowing the ultimate destination diminished some of that fun. But given the exceptional privilege and emotional richness of the experience, I'd say it was a fair trade. As I continue to sort through my thoughts about the episode itself, I find myself thinking a lot about something Jorge Garcia (Hurley) uttered that night. "Well, it's definitely a choice, isn't it? A bold choice," he said, "and that's what I love about it the most." I couldn't agree more. Whether you were left fulfilled or wanting, whether you thought "The End" was artful or artless, *Lost* got to do something that storytellers are rarely able to do in broadcast television: actually tell us a series-long tale, one that was peculiar and personal, one that attempted to confront and explore the most profound mysteries of human existence, and asked us to do the same. It was a bold choice, and television is better for it. I know I am. —*Jeff "Doc" Jensen*

MY YEAR IN 100 WORDS

Aziz Ansari

Star of
Parks and Recreation

My year started in disappointment. On Jan. 4, I got a phone call notifying me that I was kicked out of my dance group, the Jabbawockeez. I went into a deep, dark depression. I spent my days watching reruns of *Meet the Browns* on TBS while pounding Four Lokos. One day, I woke up covered in Cheetos and decided to focus up. I needed to turn my life around. Luckily, that very same day, Enrique Iglesias called me and asked if I wanted to help him write a song. I said, "Baby, I like it." And he said, "That's perfect."



Ansari also hosted the 2010 MTV Movie Awards.

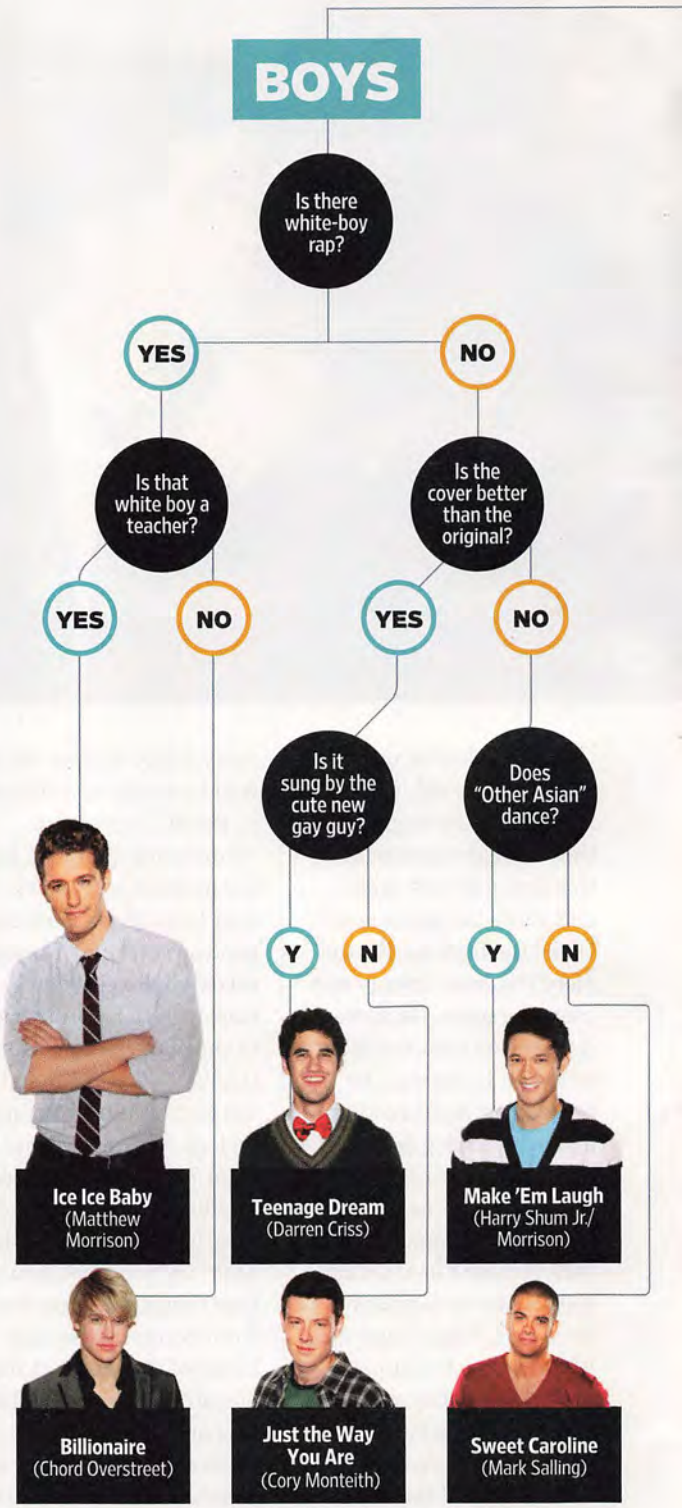
Most Surprising Mind for Business

BRET MICHAELS

Until 2010: best known as the Poison frontman who had an affinity for pimping himself out on a VH1 show. After 2010: best known as the *Celebrity Apprentice* winner who also battled a brain hemorrhage, a stroke, and a heart condition.

What's Your Favorite

The most famous choral group in the world churned
Of course, everyone has a favorite. So we consulted
to devise this chart that's guaranteed to guess the



Glee Song?

out about a zillion hits in 2010. with some leading scientists *Glee* tune you like best.

START HERE

Who is singing the song?

GIRLS

Is a guest star involved?

- YES → Is she a Broadway star?
  - YES → Is she blond?
    - Y → **Last Name** (Kristin Chenoweth)
    - N → **Poker Face** (Idina Menzel/Michele)
  - NO → Does the guest star get "Physical"?
    - Y → **Physical** (Jane Lynch/Olivia Newton-John)
    - N → **Listen** (Charice)
- NO → Does Rachel tear up?
  - YES → Did you tear up?
    - Y → **Papa Can You Hear Me?** (Lea Michele)
    - N → **Crush** (Michele)
  - NO → Is there Mercedes melisma?
    - Y → **Bridge Over Troubled Water** (Amber Riley)
    - N → **Dog Days Are Over** (Jenna Ushkowitz/Riley)

BOTH

Is it a Journey song?

- YES → **Don't Stop Believin'** (Michele/Monteith)
- NO → Is it a mash-up?
  - YES → Do Rachel and Finn dance around the piano?
    - Y → **Borderline/Open Your Heart** (Monteith/Michele)
    - N → **Happy Days Are Here Again/Get Happy** (Chris Colfer/Michele)
  - NO → Is it raining?
    - Y → **Singing in the Rain/Umbrella** (Gwyneth Paltrow/Morrison)
    - N → **Empire State of Mind** (*Glee* ensemble)

ANSARI: ROBYN VAN SWANK/MTV; *THE CELEBRITY APPRENTICE*: ALI GOLDSTEIN/NBC; MORRISON, SHUM, LYNCH, RILEY, MONTEITH, SALLING, USHKOWITZ, COLFER, KEVIN MCHALE: MIRANDA PENN TURIN/FOX (10); CRISS: TONY DIMAIO/STARTRAKSPHOTO.COM; CHENOWETH: DAVID GIESBRECHT/AP IMAGES; MICHELE: ELIZABETH GOODENOUGH/EVERETT COLLECTION (2); PALTROW: CHARLES SYKES/REX USA; OVERSTREET: SHEA WALSH/AP IMAGES; MENZEL: CHRIS PIZZELLO/AP IMAGES; CHARICE: NIKKI NELSON/WENN

GREAT PERFORMANCE

ANNETTE BENING
THE KIDS ARE ALL RIGHT

In a career that's already produced three Oscar nominations, Annette Bening's heartfelt turn in *The Kids Are All Right* as Nic—the lesbian doctor whose partner (Julianne Moore) cheats on her with their kids' biological father (Mark Ruffalo)—still stands out. Just ask Bening herself. "I have played people who are mentally ill, or killers, and they're interesting to explore," says the Golden Globe nominee, who's also an Oscar frontrunner this year. "But with this character, I felt really comfortable. I loved playing her." In fact—hang on to your hats, *Kids* fans—Bening says she'd be up for a second round. "If someone said to me, 'There's another story, and this same character is in [it],' I would be thrilled." She's not the only one.
—*Adam Markovitz*

MY YEAR IN 100 WORDS

Hayley Williams
Lead singer of Paramore

At the end of this year I'm still grasping the concept that I was discovering at the very beginning of it: becoming who you are proud of and never apologizing for it. 2010 was insane! We traveled around the world three different times. I nearly burned down a restaurant in Tokyo with the guys. Had a hit single with my friend B.o.B. Played the VMAs. Sold out the O2 arena in London. And to top it off, a Grammy nomination! At the end of the day, I'm just another girl. I just have redder hair than the rest of them.

The Grammy-nominated Williams sang on B.o.B's smash single "Airplanes."

THE KIDS ARE ALL RIGHT: SUZANNE TENNER; WILLIAMS: GARY WOLSTENHOLME/REDFERNS

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RoadandTrack.com[7]

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"Definitely Car 2.0…techy, frisky and even a little bit beautiful."
Los Angeles Times[6]

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Wall Street Journal[4]

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[1] *Car* magazine, June 2010. [2] *Motor Trend*, September 2009. [3] Kelley Blue Book's kbb.com, October 2010. For more information, visit kbb.com. Kelley Blue Book is a registered trademark of Kelley Blue Book Co., Inc. [4] *Wall Street Journal*, September 2010. [5] *Popular Mechanics*, November 2010. [6] *Los Angeles Times*, November 2009. [7] RoadandTrack.com, November 2009. [8] *AUTOMOBILE Magazine*, February 2010.
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THE EXPENDABLES

The Last Action Heroes, First Again

If you grew up in the '80s wasting too much time drooling over red-meat action franchises like *Rambo* and *Predator* (guilty as charged!), then Aug. 13 felt like Christmas morning. That's when Sylvester Stallone and his merry band of macho, muscle-bound Methuselahs turned back the clock and kicked some serious Reagan-era ass (and hit No. 1 at the box office) in *The Expendables*. Was it a great film? That depends on how you define "great." If you define it as seeing Dolph Lundgren and Jet Li beat each other to a pulp...or hearing Stallone, Arnold Schwarzenegger, and Bruce Willis swap tough-guy insults...or witnessing hulks like Randy Couture and Terry Crews squeezing off rounds of ammo, then it was *Citizen Kane*, *The Godfather*, and *The Wizard of Oz* rolled into one big burrito of badassery. Best of all, in a film that will never be remembered for its restraint, the phrase "I'm getting too old for this s---!" was not uttered once. —*Chris Nashawaty*

(From left) Dolph Lundgren, Steve Austin, Sylvester Stallone, Randy Couture, and Terry Crews

MY YEAR IN 100 WORDS

Andy Cohen

Host of Watch What Happens: Live

My bucket-list-awesome pop culture moment of the year was playing myself in a sketch on *Saturday Night Live* that was a pitch-perfect lampoon of, like, 25 *Housewives* reunion shows wrapped up in one. And I got to be with some of the leading ladies of comedy, some of my favorite women ever. To be sitting there in the middle of them, on a set that was a re-creation of a horrible set that we used for our *Jersey* reunion, was surreal. It would've been thrilling enough seeing someone pretending to be me in a sketch, but being there was incredible.

Watch What Happens: Live *airs Thursdays and Sundays, 11 p.m., on Bravo.*

COHEN: HEIDI GUTMAN/BRAVO

The Expendables photograph by MICHAEL MULLER in July 2010 at Comic-Con in San Diego

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GREAT PERFORMANCE

JOAN RIVERS

JOAN RIVERS—A PIECE OF WORK

In recent years Joan Rivers was better known as a QVC pitchwoman than a comedy legend. She hawked everything from costume jewelry to thinning-hair remedies. But the amazing documentary *Joan Rivers—A Piece of Work* finally offered her fans a product truly worthy of the 77-year-old icon's endorsement: Joan Rivers herself. The foulmouthed stand-up brushed aside any trace of ego and revealed all—her husband's suicide, her struggle to land gigs and remain relevant, even what she looks like underneath all of that makeup. Of course, Rivers doesn't see herself as brave—just the same candid no-nonsense woman she's always been. "I thought if they were going to do a movie with people saying 'I love you, Joan,' then I didn't want to do it," said Rivers in May. "There have been too many biographies lately where at the end you don't know a damn thing about the person. You think, 'Why am I wasting my time sitting in a theater? I could have seen *Avatar*!'" —*Chris Nashawaty*

Rivers photograph by TURE LILLEGRAVEN in January 2010 at the Sundance Film Festival in Park City, Utah

MY YEAR IN 100 WORDS

Jimmy Fallon

Host of Late Night With Jimmy Fallon

We had to lip-synch the first part [of the Emmys' *Glee*-inspired opening number in which Fallon and various other stars sang Bruce Springsteen's "Born to Run"], so we had to get everyone in the studio to record the lines. We had Tina Fey, Jane Lynch, Lea Michele, and Cory Monteith all in Capitol Records' studio. I sang my lines with a live band. When I went in, they go, "Look, Steve walked in!" And it's Steve Perry from Journey. He just happens to be there! No pressure there. It was like a movie. I felt like I was in *Ray*!

Late Night *airs at 12:35 a.m. weeknights on NBC.*

FALLON: VIRGINIA SHERWOOD/NBC

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GREAT PERFORMANCE

DOUGLAS HODGE
LA CAGE AUX FOLLES

At first glance, Douglas Hodge's role in Broadway's hit revival of *La Cage aux Folles* seems peculiar and campy: The Brit plays a loud and proud transvestite entertainer named Albin opposite partner Georges (Kelsey Grammer). But under those wigs and high heels, Hodge displays grit and gravitas—enough to land him a Tony for best lead actor in a musical last June. Of course, his portrayal isn't all about the awards. "Nightly, I get to talk to young guys and women who have finally told their parents about their sexuality or parents who finally understood about their kids' own sexual politics," he says. "I find that really, really important and a huge responsibility. Albin's just full of love, and that sort of transcends any sexual politics whatsoever." —*Tanner Stransky*

Best Use of Meat
LADY GAGA AT THE VMAs

Worst Use of Meat
RONNIE FROM *JERSEY SHORE*

BEST DREAM (MOVIE DIVISION)
Inception

BEST DREAM (MUSIC DIVISION)
"Teenage Dream" by Katy Perry

LA CAGE AUX FOLLES: JOAN MARCUS; HODGE: BRYAN BEDDER/GETTY IMAGES; LADY GAGA: JON KOPALOFF/FILMMAGIC.COM; RONNIE: TROY RIZZO/GETTY IMAGES; *INCEPTION*: MELISSA MOSELEY

SYMBICORT is for asthma that is not well controlled on a long-term asthma medicine, or when disease severity warrants

My asthma... under control with the help of SYMBICORT.

When my symptoms came back, my doctor and I chose SYMBICORT to help improve my lung function.

SYMBICORT helps me breathe better all day, starting within 15 minutes.* It won't replace a rescue inhaler for sudden symptoms. Unlike most other asthma medicines, SYMBICORT combines two medicines to help control inflammation and constriction.

* Your results may vary.

Ask your doctor if SYMBICORT is a good choice for you.

IMPORTANT INFORMATION ABOUT SYMBICORT

Important Safety Information About SYMBICORT for Asthma

SYMBICORT contains formoterol, a long-acting beta$_2$-adrenergic agonist (LABA). LABA medicines such as formoterol increase the risk of death from asthma problems. It is not known whether budesonide, the other medicine in SYMBICORT, reduces the risk of death from asthma problems seen with formoterol.

SYMBICORT should be used only if your healthcare provider decides that your asthma is not well controlled with a long-term asthma control medicine, such as an inhaled corticosteroid, or that your asthma is severe enough to begin treatment with SYMBICORT.

If you are taking SYMBICORT, see your healthcare provider if your asthma does not improve or gets worse. It is important that your healthcare provider assess your asthma control on a regular basis. Your doctor will decide if it is possible for you to stop taking SYMBICORT and start taking a long-term asthma control medicine without loss of asthma control.

SYMBICORT does not replace rescue inhalers for sudden asthma symptoms.

Be sure to tell your healthcare provider about all your health conditions, including heart conditions or high blood pressure, and all medicines you may be taking. Some patients taking SYMBICORT may experience increased blood pressure, heart rate, or change in heart rhythm.

Do not use SYMBICORT more often than prescribed. While taking SYMBICORT, never use another medicine containing a LABA for any reason. Ask your healthcare provider or pharmacist if any of your other medicines are LABA medicines, as using too much LABA may cause chest pain, increase in blood pressure, fast and irregular heartbeat, headache, tremor, and nervousness.

Patients taking SYMBICORT

- may experience serious allergic reactions including rash, hives, swelling of the face, mouth and tongue, and breathing problems.
- may have a higher chance of infection. Tell your healthcare provider immediately if you think you are exposed to infections such as chicken pox or measles, or if you have any signs of infection.
- may experience an increase in wheezing right after taking SYMBICORT, eye problems including glaucoma and cataracts, decreases in bone mineral density, swelling of blood vessels, decrease in blood potassium and increase in blood sugar levels.

If you are switching to SYMBICORT from an oral corticosteroid, follow your healthcare provider's instructions to avoid serious health risks when you stop using oral corticosteroids.

Children and adolescents who take LABA medicines may have an increased risk of being hospitalized for asthma problems.

Common side effects include nose and throat irritation, headache, upper respiratory tract infection, sore throat, sinusitis, stomach discomfort, flu, back pain, nasal congestion, vomiting, and thrush in the mouth and throat.

Approved Uses for SYMBICORT for Asthma

SYMBICORT is used to control and prevent symptoms of asthma in adults and children ages 12 and older. SYMBICORT is not for patients who have sudden asthma symptoms.

Please see Important Product Information on adjacent page and discuss with your doctor.

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IMPORTANT INFORMATION ABOUT SYMBICORT

Please read this summary carefully and then ask your doctor about SYMBICORT.

No advertisement can provide all the information needed to determine if a drug is right for you or take the place of careful discussions with your health care provider. Only your health care provider has the training to weigh the risks and benefits of a prescription drug.

WHAT IS THE MOST IMPORTANT INFORMATION I SHOULD KNOW ABOUT SYMBICORT?

People with asthma who take long-acting beta$_2$-agonist (LABA) medicines, such as formoterol (one of the medicines in SYMBICORT), have an increased risk of death from asthma problems. It is not known whether budesonide, the other medicine in SYMBICORT, reduces the risk of death from asthma problems seen with formoterol.

SYMBICORT should be used only if your health care provider decides that your asthma is not well controlled with a long-term asthma control medicine, such as an inhaled corticosteroid, or that your asthma is severe enough to begin treatment with SYMBICORT. Talk with your health care provider about this risk and the benefits of treating your asthma with SYMBICORT.

If you are taking SYMBICORT, see your health care provider if your asthma does not improve or gets worse. It is important that your health care provider assess your asthma control on a regular basis. Your doctor will decide if it is possible for you to stop taking SYMBICORT and start taking a long-term asthma control medicine without loss of asthma control.

Get emergency medical care if:

- breathing problems worsen quickly, and
- you use your rescue inhaler medicine, but it does not relieve your breathing problems.

Children and adolescents who take LABA medicines may be at increased risk of being hospitalized for asthma problems.

WHAT IS SYMBICORT?

SYMBICORT is an inhaled prescription medicine used for asthma and chronic obstructive pulmonary disease (COPD). It contains two medicines:

- Budesonide (the same medicine found in Pulmicort Flexhaler™, an inhaled corticosteroid). Inhaled corticosteroids help to decrease inflammation in the lungs. Inflammation in the lungs can lead to asthma symptoms
- Formoterol (the same medicine found in Foradil® Aerolizer®). LABA medicines are used in patients with COPD and asthma to help the muscles in the airways of your lungs stay relaxed to prevent asthma symptoms, such as wheezing and shortness of breath. These symptoms can happen when the muscles in the airways tighten. This makes it hard to breathe, which, in severe cases, can cause breathing to stop completely if not treated right away

SYMBICORT is used for asthma and chronic obstructive pulmonary disease as follows:

Asthma

SYMBICORT is used to control symptoms of asthma and prevent symptoms such as wheezing in adults and children ages 12 and older.

Chronic Obstructive Pulmonary Disease

COPD is a chronic lung disease that includes chronic bronchitis, emphysema, or both. SYMBICORT 160/4.5 mcg is used long term, two times each day, to help improve lung function for better breathing in adults with COPD.

WHO SHOULD NOT USE SYMBICORT?

Do not use SYMBICORT to treat sudden severe symptoms of asthma or COPD or if you are allergic to any of the ingredients in SYMBICORT.

WHAT SHOULD I TELL MY HEALTH CARE PROVIDER BEFORE USING SYMBICORT?

Tell your health care provider about all of your health conditions, including if you:

- have heart problems
- have high blood pressure
- have seizures
- have thyroid problems
- have diabetes
- have liver problems
- have osteoporosis
- have an immune system problem
- have eye problems such as increased pressure in the eye, glaucoma, or cataracts
- are allergic to any medicines
- are exposed to chicken pox or measles
- **are pregnant or planning to become pregnant.** It is not known if SYMBICORT may harm your unborn baby
- **are breast-feeding.** Budesonide, one of the active ingredients in SYMBICORT, passes into breast milk. You and your health care provider should decide if you will take SYMBICORT while breast-feeding

Tell your health care provider about all the medicines you take including prescription and nonprescription medicines, vitamins, and herbal supplements. SYMBICORT and certain other medicines may interact with each other and can cause serious side effects. Know all the medicines you take. Keep a list and show it to your health care provider and pharmacist each time you get a new medicine.

HOW DO I USE SYMBICORT?

Do not use SYMBICORT unless your health care provider has taught you and you understand everything. Ask your health care provider or pharmacist if you have any questions.

Use SYMBICORT exactly as prescribed. **Do not use SYMBICORT more often than prescribed.** SYMBICORT comes in two strengths for asthma: 80/4.5 mcg and 160/4.5 mcg. Your health care provider will prescribe the strength that is best for you. SYMBICORT 160/4.5 mcg is the approved dosage for COPD.

- SYMBICORT should be taken every day as 2 puffs in the morning and 2 puffs in the evening.
- Rinse your mouth with water and spit the water out after each dose (2 puffs) of SYMBICORT. This will help lessen the chance of getting a fungus infection (thrush) in the mouth and throat.
- Do not spray SYMBICORT in your eyes. If you accidentally get SYMBICORT in your eyes, rinse your eyes with water. If redness or irritation persists, call your health care provider.
- Do not change or stop any medicines used to control or treat your breathing problems. Your health care provider will change your medicines as needed
- **While you are using SYMBICORT 2 times each day, do not use other medicines that contain a long-acting beta$_2$-agonist (LABA) for any reason. Ask your health care provider or pharmacist if any of your other medicines are LABA medicines.**
- SYMBICORT does not relieve sudden symptoms. Always have a rescue inhaler medicine with you to treat sudden symptoms. If you do not have a rescue inhaler, call your health care provider to have one prescribed for you.

Call your health care provider or get medical care right away if:

- your breathing problems worsen with SYMBICORT
- you need to use your rescue inhaler medicine more often than usual
- your rescue inhaler does not work as well for you at relieving symptoms
- you need to use 4 or more inhalations of your rescue inhaler medicine for 2 or more days in a row
- you use one whole canister of your rescue inhaler medicine in 8 weeks' time
- your peak flow meter results decrease. Your health care provider will tell you the numbers that are right for you
- your symptoms do not improve after using SYMBICORT regularly for 1 week

WHAT MEDICATIONS SHOULD I NOT TAKE WHEN USING SYMBICORT?

While you are using SYMBICORT, do not use other medicines that contain a long-acting beta$_2$-agonist (LABA) for any reason, such as:

- Serevent® Diskus® (salmeterol xinafoate inhalation powder)
- Advair Diskus® or Advair® HFA (fluticasone propionate and salmeterol)
- Formoterol-containing products such as Foradil Aerolizer, Brovana®, or Perforomist®

WHAT ARE THE POSSIBLE SIDE EFFECTS WITH SYMBICORT?

SYMBICORT can cause serious side effects.

- Increased risk of pneumonia and other lower respiratory tract infections if you have COPD. Call your health care provider if you notice any of these symptoms: increase in mucus production, change in mucus color, fever, chills, increased cough, increased breathing problems
- Serious allergic reactions including rash; hives; swelling of the face, mouth and tongue; and breathing problems. Call your health care provider or get emergency care if you get any of these symptoms
- Immune system effects and a higher chance for infections
- Adrenal insufficiency–a condition in which the adrenal glands do not make enough steroid hormones
- Cardiovascular and central nervous system effects of LABAs, such as chest pain, increased blood pressure, fast or irregular heartbeat, tremor, or nervousness
- Increased wheezing right after taking SYMBICORT
- Eye problems, including glaucoma and cataracts. You should have regular eye exams while using SYMBICORT
- Osteoporosis. People at risk for increased bone loss may have a greater risk with SYMBICORT
- Slowed growth in children. As a result, growth should be carefully monitored
- Swelling of your blood vessels. This can happen in people with asthma
- Decreases in blood potassium levels and increases in blood sugar levels

WHAT ARE COMMON SIDE EFFECTS OF SYMBICORT?

Patients with Asthma

Sore throat, headache, upper respiratory tract infection, thrush in the mouth and throat

Patients with COPD

Thrush in the mouth and throat

These are not all the side effects with SYMBICORT. Ask your health care provider or pharmacist for more information.

NOTE: This summary provides important information about SYMBICORT. For more information, please ask your doctor or health care provider.

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COLBERT AND STEWART: SAUL LOEB/AFP/GETTY IMAGES; *THE FIGHTER*: JOJO WHILDEN

STEPHEN COLBERT AND JON STEWART

Capitol Entertainment

The party started in the Metro. Legions of twentysomethings far too chipper for the time of day—9 a.m.—piled into the already overcrowded trains in Washington, D.C., surprisingly eager to stand back-to-back with perfect strangers. They wore T-shirts that chose sides (Team Stewart vs. Team Colbert) and held signs with comically reasonable slogans like "I'm moderately excited for this," "Less Rhetoric. More Cowbell!" and "*Toy Story 2* was okay." Yes, the goal might have been to restore sanity (and/or fear), but Jon Stewart and Stephen Colbert's D.C. rally on Oct. 30 was anything but sane. An estimated 250,000 people swarmed the mall, eager to check out the Comedy Central hosts, the celebrity guests, and fellow fans. Attendees grooved to the O'Jays, who belted out their hit "Love Train," and swayed to performances by Sheryl Crow, the Roots, John Legend, Yusuf Islam, and Ozzy Osbourne. Of course, the real stars of the rally were its organizers. An impressive silence spread through the crowd during Stewart's keynote speech, which came down to this let's-take-it-down-a-notch message: "If we amplify everything, we hear nothing." —*Kate Ward*

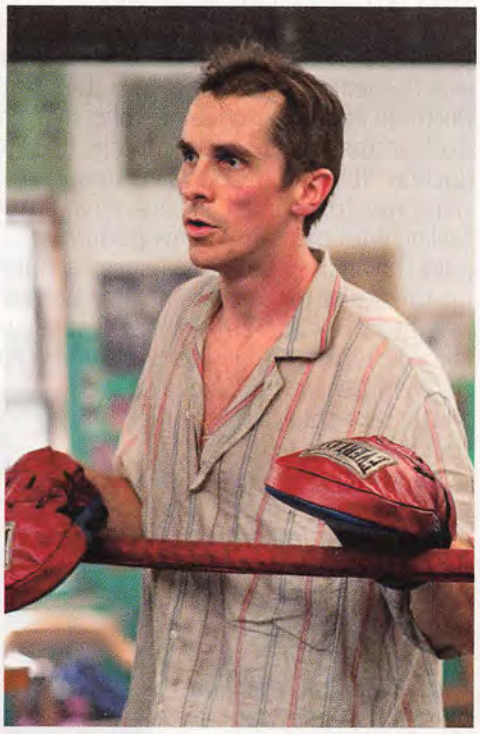
GREAT PERFORMANCE

CHRISTIAN BALE

THE FIGHTER

Directing Bale was a pleasure. Plus, I got to hear him sing the Bee Gees. **BY DAVID O. RUSSELL**

Christian's a super-preparation actor, but he was so saturated in the character of Dicky that he also made up his own cocktail of improvisation. Some people on the street of Lowell, Mass., thought he was Dicky. And that allowed me the confidence to say one day, "Okay, you're going to jump in the car right now with Melissa Leo [who plays his mother in the film] and you're going to sing that Bee Gees song ['I Started a Joke']." I wanted to get, in one moment, the tenderness and the strange dynamic of those two and how he can melt her even when she's mad at him. I'd asked him to learn it, but I'd never heard him sing it. We had 20 minutes of light, and I said, "Get in the car." And that was it. That was one take. That was a gift that all came from the crucible of Christian's amazing performance that was ready, any time, to be picked up and fired.



GREAT PERFORMANCES

NATALIE PORTMAN AND MILA KUNIS
BLACK SWAN

The psychological thriller unfolds like a fever dream—audiences are never quite sure if what they're seeing is real. But the one constant is the raw, authentic performances by stars Natalie Portman and Mila Kunis, who play rival ballerinas. Both actresses trained for months prior to production. "It was hard," says Portman. "The best thing was that I could use everything that I was feeling with the dance in my performance: the pain, the anxiety, the nervousness about messing up, the desire for perfection." It's a particularly revelatory role for Kunis, who's best known for comedic turns on *That '70s Show* and in *Forgetting Sarah Marshall*. "I think people are a little taken aback by the fact that I was able to do it, in a good way," says Kunis of the part. "I don't know if it's the most adult [role I've played], but it's definitely the most challenging and the most rewarding. By far the most rewarding." —*Tim Stack, with additional reporting by Adam Markovitz*

THE YEAR IN 3-D

From Pandora to Wonderland to Narnia, 3-D both scored and bored in 2010

This year, moviegoers saw any number of sights unfurl before their eyes in all their three-dimensional glory. Bloodthirsty piranhas. Animated dragons. Vengeful Greek deities. *Jackass* cast members', well, members. Yet surprisingly, the latest installment in one of the biggest movie franchises of all time—the Harry Potter series—remained stuck in oldfangled 2-D. Just weeks before the release of *Harry Potter and the Deathly Hallows—Part 1*, Warner Bros. announced it was canceling its plans to release the film in 3-D. Apparently no amount of incantations or charms—to say nothing

BLACK SWAN: NIKO TAVERNISE (2)

(From left) *Toy Story 3, Clash of the Titans, Avatar, Alice in Wonderland,* and *Piranha 3D*

of the vast sums of money spent—could speed up the 3-D conversion process enough to get the film ready in time.

In a way, the fate of *Deathly Hallows* sums up the rather confounding, herky-jerky evolution of 3-D movies in 2010, a year that started with breathless talk of a cinematic revolution and ends with a state of uncertainty. It all kicked off, of course, with James Cameron's sci-fi epic *Avatar*. Audiences gazed at that film's eye-popping alien vistas and thrilled at the sumptuous visual splendor on display. Studio executives, meanwhile, looked at the film's eye-popping box office returns and thrilled at the idea of charging moviegoers higher ticket prices—on average about $3.50 more—for the premium of a 3-D experience. The huge success in March of Disney's *Alice in Wonderland* (which, unlike *Avatar*, was shot in 2-D and converted later) seemed to reinforce the claims by the champions of 3-D that this technology, once associated with cheesy '50s B movies like *It Came From Outer Space* and *Robot Monster*, was going to utterly transform the movie industry.

But just as the 3-D mania was reaching its peak, *Clash of the Titans* hit theaters and killed some of the buzz as swiftly as Perseus dropped the Kraken. Though the film performed well at the box office, its hastily converted 3-D was widely criticized for looking more like something out of a Fisher-Price View-Master than the phantasmagorical spectacle of *Avatar*. The year's subsequent 3-D releases proved to be a mixed bag, both creatively and financially. For every *How to Train Your Dragon* or *Toy Story 3* that was boosted by its use of 3-D, there was a *Step Up 3D*, *Piranha 3D*, or *Resident Evil: Afterlife*—not to mention that other *Avatar*, *The Last Airbender*—that left moviegoers feeling like 3-D was little more than an overhyped gimmick, one hardly worth paying extra for in a time of widespread economic hardship. In the end, five out of the year's 10 highest-grossing movies were released in 3-D, while the other five (including *Deathly Hallows*) managed to do just fine without it.

The 3-D fad of the 1950s fizzled out within a couple of years. So will the same thing happen to 3-D now? It's hard to say. More than 30 movies are scheduled to be released in 3-D in 2011—ranging from *Justin Bieber: Never Say Never* and *Lord of the Dance in 3D* to the next installments of the *Pirates of the Caribbean* and *Transformers* franchises to, yes, the final Harry Potter film—even as television manufacturers are racing to bring 3-D TV into people's homes. Meanwhile, the man who deserves much of the credit (or blame, depending on your viewpoint) for our current 3-D boom, James Cameron, has begun developing a sequel to *Avatar* with an eye toward a 2014 release. It'll be a tall order to top the game-changing achievement of the first film, but here's a tip: You really want to blow people's minds, Jim? Make the thing in 4-D. —*Josh Rottenberg*

RANKING 3-D MOVIES

We rate the most notable 3-D movies released in theaters in 2010, from totally rad to just plain bad

RAD!

- Avatar*
- Toy Story 3
- How to Train Your Dragon
- Despicable Me ▶
- Megamind
- Alice in Wonderland
- Tangled
- TRON: Legacy
- Jackass 3D ▶
- Legend of the Guardians: The Owls of Ga'Hoole
- Shrek Forever After
- Piranha 3D
- Clash of the Titans
- Step Up 3D ▶
- The Chronicles of Narnia: The Voyage of the Dawn Treader
- Alpha and Omega
- The Last Airbender ▶
- Saw 3D
- Resident Evil: Afterlife
- Cats & Dogs: The Revenge of Kitty Galore
- My Soul to Take

BAD!

* Rereleased in 2010 with extra footage

TOY STORY 3: © DISNEY/PIXAR; CLASH OF THE TITANS: JAY MAIDMENT; AVATAR: WETA (2); ALICE IN WONDERLAND: © DISNEY ENTERPRISES, INC. ALL RIGHTS RESERVED.; JACKASS 3D: SEAN CLIVER; STEP UP 3D: K.C. BAILEY; THE LAST AIRBENDER: INDUSTRIAL LIGHT & MAGIC

Illustration by GLUEKIT

MY YEAR IN 100 WORDS

Portia de Rossi

Actress and author

Personally, 2010 was a very challenging year but a rewarding one, too. It will always be the year that my memoir was published, and I finally made peace with my past. I also changed my name to DeGeneres this year, although I don't know when I'll use it. I honestly changed it thinking, "Oh, that's nice, I'll have a Social Security card and passport with DeGeneres on it." But it was really important for me to take her last name. I also got to go on *The Ellen DeGeneres Show* this year, which was good, but she made me cry. *De Rossi's best-selling memoir* Unbearable Lightness: A Story of Loss and Gain *is now available in stores.*

MOST DROOL-WORTHY (NON-MAMMAL DIVISION)
The iPad

MOST DROOL-WORTHY (MAMMAL DIVISION)
Maggie Q

GREAT PERFORMANCE

JEREMY RENNER THE TOWN

Playing ex-con Jem, Renner elevated every scene he was in—and he managed to nail the Bahhhston accent, too. **BY BEN AFFLECK**

Jeremy Renner's role in *The Town* should have been ordinary. As written, it was the perfunctory "wild card" character: tightly wound, dangerous, unpredictable, and you've seen it a hundred times. The difference between cliché and something riveting, however, was great acting. He took the part that should have been rote and left one enmeshed with his character. Each time I watched his performance in the final film, I marveled at how he brought out empathy, judgment, anger, exhilaration, sorrow, and awe in the audience. Jeremy's process (as I saw it from afar) was to merge himself with the character. He went so smoothly, it felt as though he began to inhabit the role by osmosis. Jeremy visited prisons. He sat down with men like the character he played. He studied the neighborhoods the movie was set in by getting to know people who lived there. He learned the Boston accent without focusing on vowels and diphthongs. Instead, he sought first to understand the worldview of the place and the lives of those who inhabited it. Then the accent came along in the wake of that study. There isn't a scene in the movie Jeremy didn't elevate. His insistence on realism and the integrity of his character made for a performance that captivated me as a viewer, thrilled me as a fellow actor, made me sound better as a writer, and [helped me] rediscover the movie as a director.

DE ROSSI: CHRIS POLK/DE/GETTY IMAGES FOR ATI; *THE TOWN*: CLAIRE FOLGER; MAGGIE Q: JORDIN ALTHAUS/THE CW

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THE YEAR IN HOBBIT

The road to making the two-part *Lord of the Rings* prequel has proved as epic as the story itself. We chart the twists and turns. BY JOSH ROTTENBERG

MARCH 17 Ian McKellen, who played Gandalf in the *Lord of the Rings* films and is presumably returning to the role in *The Hobbit*, reveals on his website—very prematurely, as it turns out—that the film will begin shooting in July.

MAY 27 Guillermo del Toro, who is slated to direct *The Hobbit*, says at a press conference that production has stalled because of MGM's financial woes. Three days later he'll officially drop out, after two years of preproduction work on the film.

JUNE 25 Peter Jackson, who directed the *LOTR* trilogy, is reported to be in negotiations to helm *The Hobbit*.

SEPT. 24 The International Federation of Actors calls for an actors' boycott of *The Hobbit*, citing producers' refusal to sign a union contract.

OCT. 1 Fire damages Jackson's New Zealand studio, where work on *The Hobbit* was expected to take place.

OCT. 15 *The Hobbit* officially gets a green light to begin shooting in February 2011, and Peter Jackson announces what everyone is already assuming: that he will direct the two-part film.

OCT. 21 (PART 1) In a banner day for *Hobbit* news, New Line releases a statement saying that production may move out of New Zealand due to the ongoing labor issues.

OCT. 21 (PART 2) Martin Freeman, best known from the original BBC version of *The Office*, is cast as hobbit hero Bilbo Baggins, and several other key roles are cast.

OCT. 21 (PART 3) Peter Jackson vents his frustration over the ongoing labor dispute on New Zealand television, declaring himself "out of my depth" and saying of union leader Helen Kelly, "Stuff her. I don't care what the hell she says."

NOV. 29 A casting agent is fired from the production after placing an ad seeking extras with "light skin tones."

OCT. 25 Warner Bros. executives fly to New Zealand for last-ditch negotiations to resolve the labor standoff and allow the shoot to move forward in New Zealand. Thousands of New Zealanders rally in favor of keeping the film in their country. That week, the country's parliament votes to amend its labor laws, officially ending the stalemate over where the films will be shot.

DEC. 7 Cate Blanchett joins the cast, reprising the role of the ethereal elf Galadriel she played in the *Lord of the Rings* films. (Fans await official announcements on McKellen, Orlando Bloom, and Andy Serkis.) And so the journey back to Middle-earth continues.

JACKSON (JUNE 25): DON ARNOLD/WIREIMAGE.COM; MCKELLEN, BLANCHETT: PIERRE VINET (2); DEL TORO: ERIC CHARBONNEAU/WIREIMAGE.COM; JACKSON (OCT. 21): ELISABETTA A. VILLA/WIREIMAGE.COM; RALLY: TEAUKURA MOETAUA/GETTY IMAGES; FREEMAN: JON FURNISS/WIREIMAGE.COM

Illustration by JOHN UELAND

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Best Red-Carpet Makeover

CAREY MULLIGAN

As Mulligan found her fashion groove (younger, edgier, and accented with the world's most perfect pixie cut), her style finally caught up to her onscreen talent. Which is to say, major.

GREAT PERFORMANCE

COLIN FIRTH
THE KING'S SPEECH

On screen I play Colin's speech therapist, but in real life, he needs no coaching at all. **BY GEOFFREY RUSH**

Half of *The King's Speech* for me was filming six major scenes of therapeutic sessions. I was watching Colin, and I was in awe, because not for one moment did I see virtuoso technique overriding what he was aiming for. He said, "Well, I've played stammerers before, you know, but you don't have your stammering performance in a bottom drawer somewhere that you bring out." I was watching him handle this thing, and what he was finding was not the physicality of somebody stammering—it was somebody attempting to communicate. It was very powerful and very moving.

MY YEAR IN 100 WORDS

Dan Savage
Founder of It Gets Better

When we started It Gets Better, it wasn't about celebrities. LGBT kids look up to Ellen DeGeneres and *Glee*'s Chris Colfer, but they are smart and know the odds of growing up to be Ellen are slim. So what's important isn't just that Ellen made a video—or Ke$ha or the president (the president!)—but that the celeb videos are mixed in with thousands of others from ordinary LGBT adults, proving that you don't have to be Ellen when you grow up to be safe, loved, and happy. Not that there's anything wrong with being Ellen when you grow up! *Author Savage founded ItGetsBetter.org this year in response to a rash of gay-youth suicides.*

MULLIGAN (AFTER): AMY SUSSMAN/GETTY IMAGES; MULLIGAN (BEFORE): JAMIE MCCARTHY/WIREIMAGE.COM; *THE KING'S SPEECH*: LAURIE SPARHAM; SAVAGE: JOE CORRIGAN/WIREIMAGE.COM

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JIMI HENDRIX

playing "LISBON"

THE WALKMEN

with

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plus

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GREAT PERFORMANCE

GWYNETH PALTROW

GLEE

Gwyneth's appearance on *Glee* was a revelation. Seriously, have you heard the pipes on that woman?

BY MATTHEW MORRISON

All of us at *Glee* were just kind of ambushed by her talents. She was just the most ordinary person with the most extraordinary skill set. I felt like everyone was bringing their A game and giving a little bit more than they usually would. She was a little overwhelmed because she's used to long shoot days on movies and having lots of rehearsal time. For a number like "Singing in the Rain/Umbrella," if it was a movie, that would probably take three or four weeks to rehearse. I think we rehearsed five hours one day and then had, like, a one-hour brushup right before we did the number. She made it seem seamless. She really is a triple threat. I would love for Will and Holly to date more than anything. I need some Holly Holliday in my life.

MY YEAR IN 100 WORDS

Matt Damon

Cofounder of Water.org

When I started looking at issues of extreme poverty, I was struck by the enormity of the water issue. It feels like it underpins everything. There are a billion people without access to clean water. You have all these people dying from this, and it's not like we don't know the solution. It's not like there's this supervirus that's killing everybody. It takes basically $25 to give somebody clean water for life. Part of my job is just trying to raise awareness so people can see that these programs are actually working, and they're altering people's lives in wonderful ways.

Damon also costars in the movie True Grit, *in theaters now.*

GLEE: ADAM ROSE/FOX; DAMON: MICHAEL TRAN/FILMMAGIC.COM

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KATY PERRY

Photograph by Williams + Hirakawa

5.7.10 LOS ANGELES

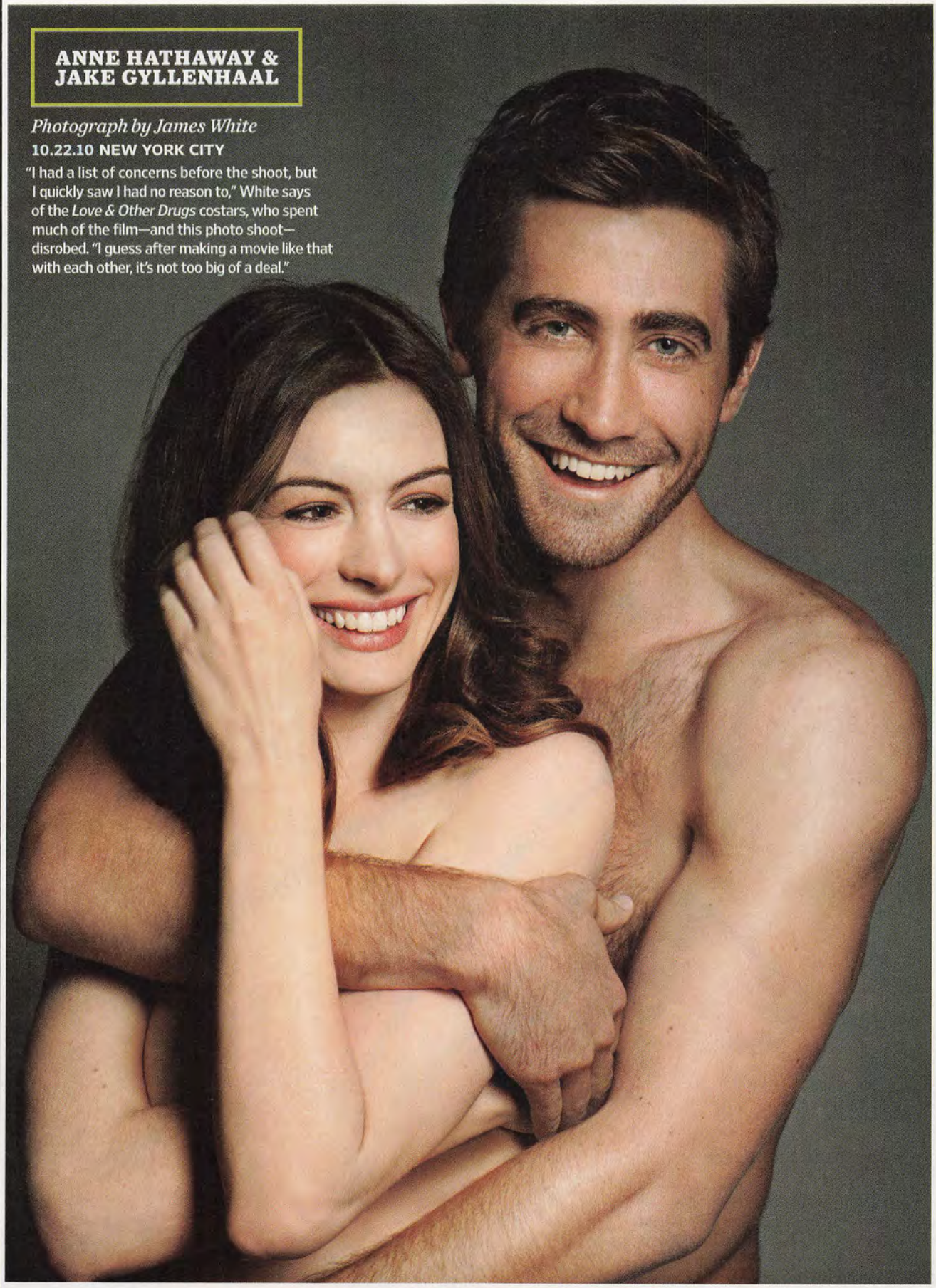
"We built this shoot around her single at the time, 'California Gurls,'" says Sara Hirakawa, one half of the photographer couple who shot Perry in the convertible seen here, as well as with a surfboard and in a swim cap. "It was all summer fun, but this moment was more quiet. We didn't need to direct her. She knows how to stand in front of the camera and she loves it."

JON HAMM

Photograph by Michael Muller

11.11.10 LOS ANGELES

"This shot screamed black-and-white to me," says Muller, who found his setting around the corner from the studio. "I thought it was a nice juxtaposition of this hunky man with the gritty alley. I felt that 'Boulevard of Broken Dreams' moment coming into play."



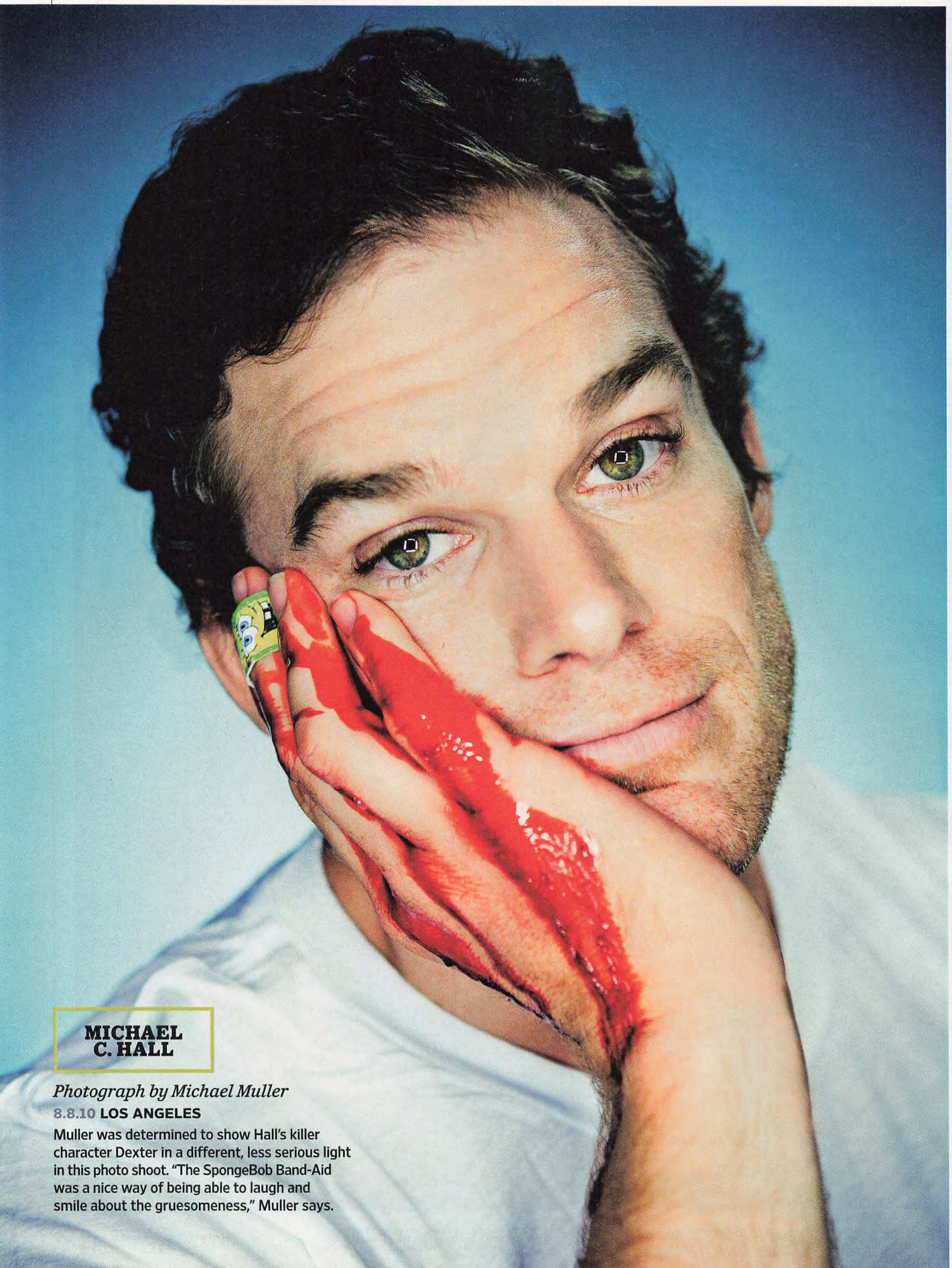
ANNE HATHAWAY & JAKE GYLLENHAAL

Photograph by James White

10.22.10 NEW YORK CITY

"I had a list of concerns before the shoot, but I quickly saw I had no reason to," White says of the *Love & Other Drugs* costars, who spent much of the film—and this photo shoot—disrobed. "I guess after making a movie like that with each other, it's not too big of a deal."

(PREVIOUS SPREAD) PERRY'S STYLING: JOHNNY WUJEK/THEMAGNETAGENCY.COM; HAIR: ENZO ANGILERI/REDKEN/CLOUTIER REMIX; MAKEUP: JAKE BAILEY/TENFOLD TALENT; (THIS SPREAD) HAMM'S STYLING: JENNY RICKER/THE WALL GROUP; GROOMING: DIANA SCHMIDTKE/THE WALL GROUP; GYLLENHAAL'S AND HATHAWAY'S STYLING: BRAD GORESKI/MANAGEMENT ARTISTS; HATHAWAY'S HAIR: GIANNANDREA/THE WALL GROUP; MAKEUP: GENEVIEVE/SALLY HARLOR; MANICURE: GINA VIVIANO/ARTISTS BY TIMOTHYPRIANO.COM; GYLLENHAAL'S GROOMING: SARAH POTEMPA/THE WALL GROUP



MICHAEL C. HALL

Photograph by Michael Muller

8.8.10 LOS ANGELES

Muller was determined to show Hall's killer character Dexter in a different, less serious light in this photo shoot. "The SpongeBob Band-Aid was a nice way of being able to laugh and smile about the gruesomeness," Muller says.

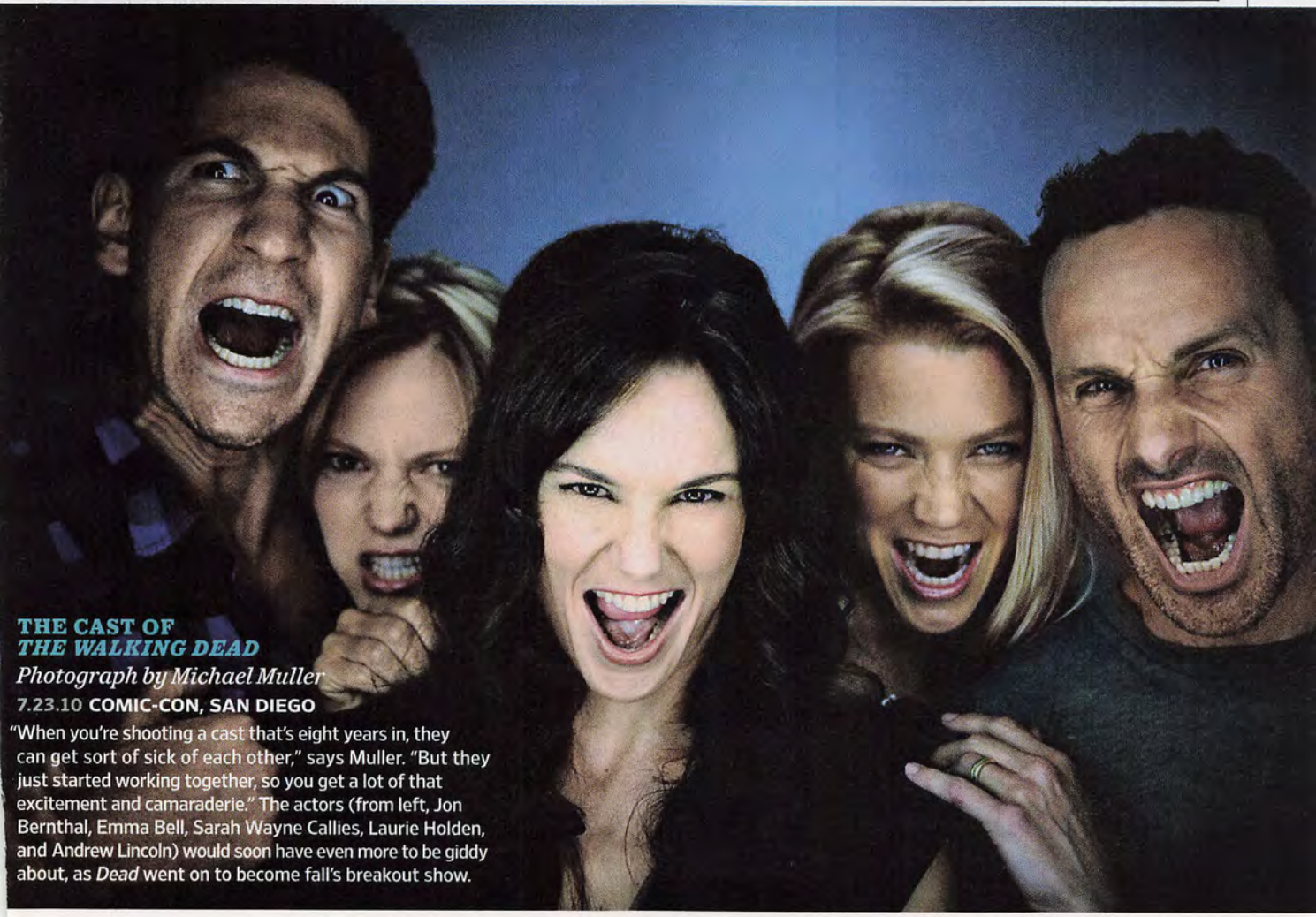
HALL'S STYLING: JESSICA PASTOR/CELESTINEAGENCY.COM; HAIR: PHILIP CARREON/THE WALL GROUP; MAKEUP: KATE LEE/STARWORKSARTISTS.COM; GROOMING: MANUELLA GONCALVES/ARTISTSBYTIMOTHYPRIANO.COM; SET DESIGN: DAVID ROSS/ARTMIXBEAUTY.COM; (OPPOSITE PAGE) *TRUE BLOOD* CAST STYLING: ANNIE JAGGER/MARGARETMALDONADO.COM; PULSIPHER'S HAIR: CRAIG GANGI/BRAZILIAN BLOWOUT/TRACEYMATTINGLY.COM; MAKEUP: LUCINE GALADJIAN/MAC COSMETICS/NEXT L.A.; MEN'S HAIR: ALEX POLLILO/THE WALL GROUP; MEN'S MAKEUP: JUANITA LYON/CELESTINEAGENCY.COM; SPECIAL-EFFECTS MAKEUP: BRIGETTE MYRE ELLIS; FANGS: MASTERS FX; SET DESIGN: EDWARD MURPHY/ART WORKS HOLLYWOOD, INC.; LOCATION: WHISKEY BEND

THE SEASON 3 NEWBIES OF *TRUE BLOOD*

Photograph by Justin Stephens

7.6.10 **LOS ANGELES**

"We didn't start off with the fangs, and then right when they put them on, they all came alive," Stephens says of *Blood*'s latest additions (from left, James Frain, Joe Manganiello, Lindsay Pulsipher, Denis O'Hare, and Theo Alexander). "It became like a scene from the show."



THE CAST OF *THE WALKING DEAD*

Photograph by Michael Muller

7.23.10 **COMIC-CON, SAN DIEGO**

"When you're shooting a cast that's eight years in, they can get sort of sick of each other," says Muller. "But they just started working together, so you get a lot of that excitement and camaraderie." The actors (from left, Jon Bernthal, Emma Bell, Sarah Wayne Callies, Laurie Holden, and Andrew Lincoln) would soon have even more to be giddy about, as *Dead* went on to become fall's breakout show.

ZOË SALDANA

Photograph by Jill Greenberg

1.8.10 SANTA MONICA

This portrait was an homage to *Avatar* down to its lighting, explains Greenberg. "There's a shot when Zoë's character has her head cocked and the light is green from one side and there's a blue reflection, so we had that image on the monitor. It was cool to have her real face as opposed to the blue-person face."

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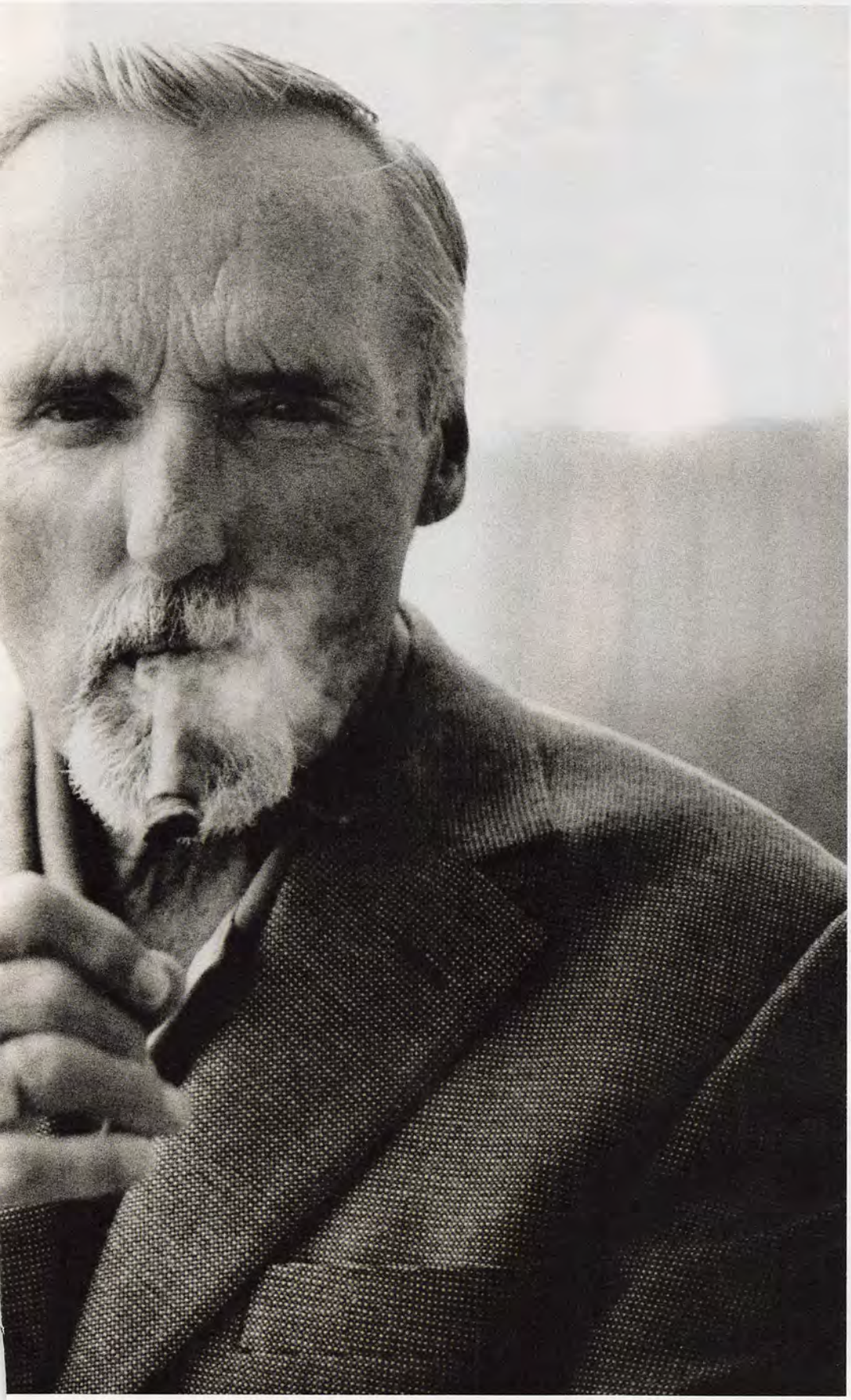
The LATE GREATS *2010*

A LOOK BACK AT THE ENTERTAINMENT LEGENDS WHO LEFT US THIS YEAR BY THE ARTISTS WHO KNEW THEM BEST



MAY 17, 1936–MAY 29, 2010

DENNIS HOPPER

By Kyle MacLachlan

I remember so clearly the day we met on the set of *Blue Velvet*. There was a lot of anticipation and rumors because of Dennis' reputation, so no one knew what to expect. He came up and introduced himself—he was, as he always was, beautifully dressed, in a sport coat—and he couldn't have been more charming, funny, and easygoing.

This was just my second movie. I was still new to it all, and he made me feel instantly comfortable. In fact, he was responsible for teaching me one of the basic tenets of acting, which is being in the moment as an actor and reacting, because that's what I did with his character, Frank Booth. I really understood what that meant after working with Dennis. All I had to do was look into his face and register the 100 percent commitment he was bringing to his performance, and I was there. It was a great acting lesson.

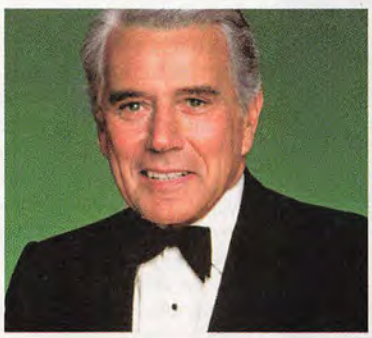
We stayed in touch off and on, and then there was a period when he became addicted to golf—a much healthier addiction than his previous ones!—and we'd go out and pal around together. Once, we were in Maui. It was Alice Cooper, myself, Dennis Hopper, and another friend—they were telling lots of stories about the old days. I guess I was the token regular guy. *Hopper died of complications from prostate cancer in Venice, Calif.*

JUNE 30, 1917–MAY 9, 2010

LENA HORNE

BY PATTI LABELLE

I went to her Broadway show *Lena Horne: The Lady and Her Music* 20-some years ago. It was the most wonderful show, and afterward we went back to her dressing room, talked a lot, and took pictures. I have the pictures in my house. I can remember how classy she was. She was way ahead of her time. She opened a lot of doors for black Hollywood. As a singer, she had an elegant softness—but powerful. "Stormy Weather" is my favorite. Lena never gave you pretend—everything was from her heart. She let me know I could make it if I tried hard enough and did great work. You just can't make it because you're talented. She's a role model to me and so many others. *Horne died of heart failure in New York City.*



JAN. 29, 1918–APRIL 1, 2010

DYNASTY DAD JOHN FORSYTHE BY PAMELA SUE MARTIN

John was a very warm, loving person. He was very much the patriarch he played on *Dynasty*. He was a family man; he had his own dynasty in life, lots of friends and family. He gave great advice. I remember him telling me I should go to Aaron Spelling's New Year's Eve party even though I didn't normally do that sort of thing. He said, "Pam, you've just got to learn to play the game better." Of course, he was right. *Forsythe died after a yearlong struggle with cancer in Santa Ynez, Calif.*

(PREVIOUS SPREAD) ESTEVAN ORIOL/LIME FOTO; (THIS PAGE) HORNE: ITV/REX USA; FORSYTHE: © 1984 H.L./MPTVIMAGES.COM

DEC. 23, 1971–MARCH 10, 2010

COREY HAIM

BY SETH GREEN

As actors get older and fall out of the spotlight, people's memory of them changes. Corey was a really sweet and earnest performer, and that came through in everything that he did, whether it's *Silver Bullet*, *Lucas*, even *The Lost Boys*.

When he worked on *Robot Chicken*, voicing himself in a 2006 sketch, he was just endlessly enthusiastic. He had a bunch of ideas, and gave us an energetic performance that was just great. We're like, "Man, that's why that kid was a star in the first place."

My partner, Matthew Senreich, and I actually kept a superpositive thank-you message from him on our office phone for over two years. I hope that people will always remember the kid as somebody who was a really good actor, loved performing, and just got caught up.

Haim died of pneumonia in Los Angeles.

DEC. 26, 1915–OCT. 16, 2010

BARBARA BILLINGSLEY

LEAVE IT TO BEAVER

"Some people think [June Cleaver] was weakish, but I don't. She was the love in that family. She set a good example for what a wife could be."

—Billingsley in a 1997 interview

FEB. 8, 1968–MAY 28, 2010

Gary Coleman

By Todd Bridges

He was a really sensitive, down-to-earth kid. We had so much fun on *Diff'rent Strokes*. He should be remembered as one of the biggest TV stars there was. It's 30 years ago, and his catchphrase is still in popular movies. It's in *Undercover Brother*; it's in *The Hangover*. It's a great honor to be the "Willis" in his catchphrase, one that will probably be the biggest of all time.

Coleman died of a brain hemorrhage in Provo, Utah.

DEC. 19, 1956–FEB. 9, 2010

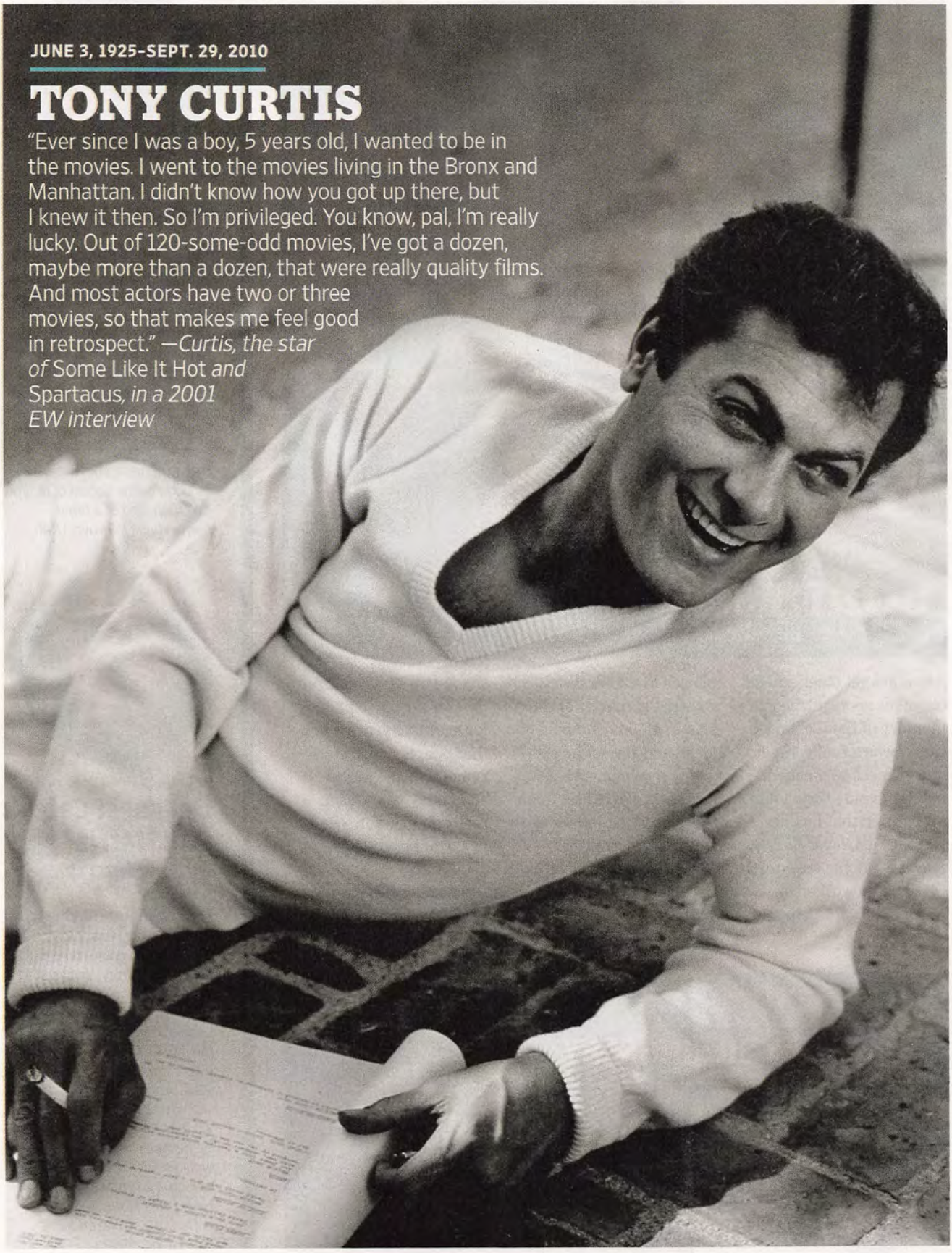
Deadliest Catch's Phil Harris

By Josh Harris

There was a quote I like most from my dad: "A fairy tale always starts off with 'Once upon a time,' but a fisherman's story always starts off with 'This ain't no bulls---.'" When we were on *Larry King*, Larry showed a clip from the movie *The Perfect Storm* and the *Andrea Gail* going up into a swell. And my dad's like, "You see that wave? On our boat, we fish right through that s---." He never looked at waves. He would say it's always a lot scarier-looking than what it really is.

Harris died 11 days after suffering a stroke on Saint Paul Island, Alaska.

HAIM: MARY EVANS/RONALD GRANT/EVERETT COLLECTION; COLEMAN: COLUMBIA TRISTAR/EVERETT COLLECTION; BILLINGSLEY: EVERETT COLLECTION; HARRIS: BLAIR BUNTING/DISCOVERY CHANNEL



JUNE 3, 1925–SEPT. 29, 2010

TONY CURTIS

"Ever since I was a boy, 5 years old, I wanted to be in the movies. I went to the movies living in the Bronx and Manhattan. I didn't know how you got up there, but I knew it then. So I'm privileged. You know, pal, I'm really lucky. Out of 120-some-odd movies, I've got a dozen, maybe more than a dozen, that were really quality films. And most actors have two or three movies, so that makes me feel good in retrospect." —*Curtis, the star of* Some Like It Hot *and* Spartacus, *in a 2001 EW interview*

© 1978 JOHN ENGSTEAD/MPTVIMAGES.COM

DEC. 10, 1965–SEPT. 29, 2010

Stand-Up Guy Greg Giraldo

By Jim Gaffigan

When I met Greg, he was a Harvard Law graduate working in a high-powered New York City law firm with the same crazy dream I had of doing stand-up. It's ironic that many only knew him as a judge on *Last Comic Standing* or from Comedy Central's roasts. The real Greg was the opposite of judgmental. I knew him only as inclusive, humble, and warm. Watching Greg do stand-up, I marveled at the marriage of true intellect and childlike playfulness from the soul of an accessible philosopher. He was the last person on earth I thought would fall victim to addiction. Greg was so passionate about comedy and his sons. I can only imagine his anger at himself for leaving his wife and three children so abruptly. *Giraldo died of a prescription-medication overdose in New Brunswick, N.J.*

FEB. 21, 1934–JUNE 3, 2010

RUE McCLANAHAN

BY BETTY WHITE

I met Rue on *Mama's Family*, which grew out of a sketch on *The Carol Burnett Show*. She played kind of a mousy sister, while I was the villainous Ellen. We got along like gangbusters. Where I really got to know her, of course, was on *The Golden Girls*. We were together all the time, and we had such fun. They had approached me to play her character, Blanche, and Rue to play Rose. Jay Sandrich, who had directed most of *The Mary Tyler Moore Show*, said, "If Betty plays another neighborhood nymphomaniac, they're going to think it's Sue Ann Nivens revisited." So he said, "What about switching the parts?"

Ruesy took Blanche's sexpot nature out into an orbit where I never would have gone. I never would have had the guts to expand that much. Sure, it was lascivious, but she didn't make it nasty. She made it funny, and it was just a joy.

I still miss her like mad. We stayed friends over the years. We'd send these silly notes and outrageous letters to each other, long after the series was off the air. You can't work that close together without becoming family. There's just such a hole in my heart—all of a sudden, you wake up and find that you are the last Golden Girl. *McClanahan died of a brain hemorrhage in NYC.*

FEB. 19, 1939–SEPT. 22, 2010

HOLLYWOOD PUPPETEER VAN SNOWDEN BY PAUL REUBENS

Van, whom I hired to be the head puppeteer on *Pee-wee's Playhouse*, inspired me to do three-quarters of what I've done. With one movement of his hand with a puppet, you could tell he was brilliant. Puppeteers are the true forgotten people. They're uncredited and unsung. He had an entire career like that, from H.R. Pufnstuf to the Chucky movies. But when he walked on my set, he was a rock star to everybody there, myself included. *Snowden died of cancer in Burbank.*

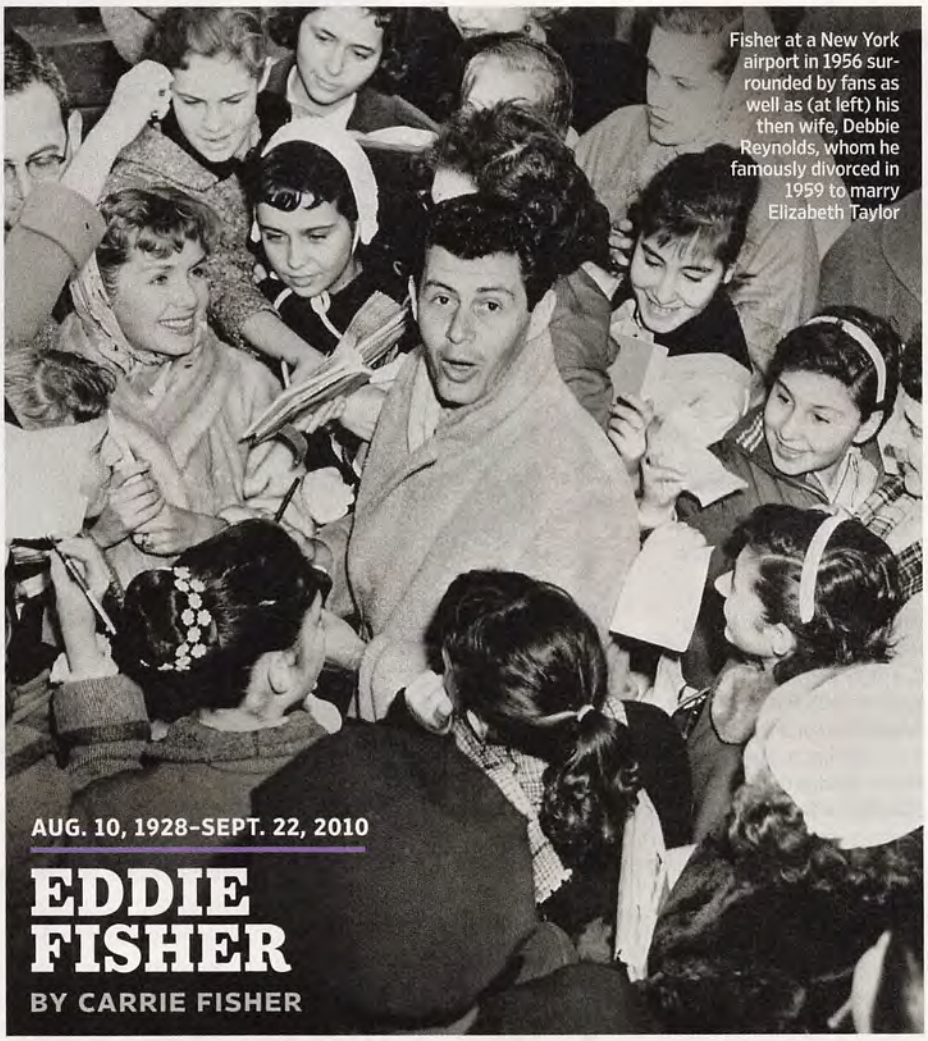
GIRALDO: WENN.COM; MCCLANAHAN: MICHAEL OCHS ARCHIVES/GETTY IMAGES; SNOWDEN: IMAGE COURTESY OF ILLUSION INDUSTRIES INC.; *H.R. PUFNSTUF*: NBC/PHOTOFEST; *CHILD'S PLAY*: UNITED ARTISTS/EVERETT COLLECTION; *PEE-WEE'S PLAYHOUSE*: EVERETT COLLECTION

JAN. 20, 1926–AUG. 8, 2010

Oscar Winner Patricia Neal

By Charles S. Dutton

I met Patricia during rehearsals for *Cookie's Fortune*. She still had that great stage voice—this sexy, husky voice. During breaks in filming, I'd ask her about her performance in *Hud* and what it was like to work with Paul Newman—something you know she'd been asked about a million times. There was a lot of heavy lifting for her on *Cookie's Fortune*, a lot of lines and takes and angles, but I didn't care if we stayed there for three years making that movie, just to keep hearing her tell stories. Everyone was jealous because I had scenes with her—they'd come and watch her work even if they weren't in that scene. She was quite the regal lady. Working with her was like adding one piece of your dream puzzle. *Neal died of lung cancer in Edgartown, Mass.*



Fisher at a New York airport in 1956 surrounded by fans as well as (at left) his then wife, Debbie Reynolds, whom he famously divorced in 1959 to marry Elizabeth Taylor

AUG. 10, 1928–SEPT. 22, 2010

EDDIE FISHER

BY CARRIE FISHER

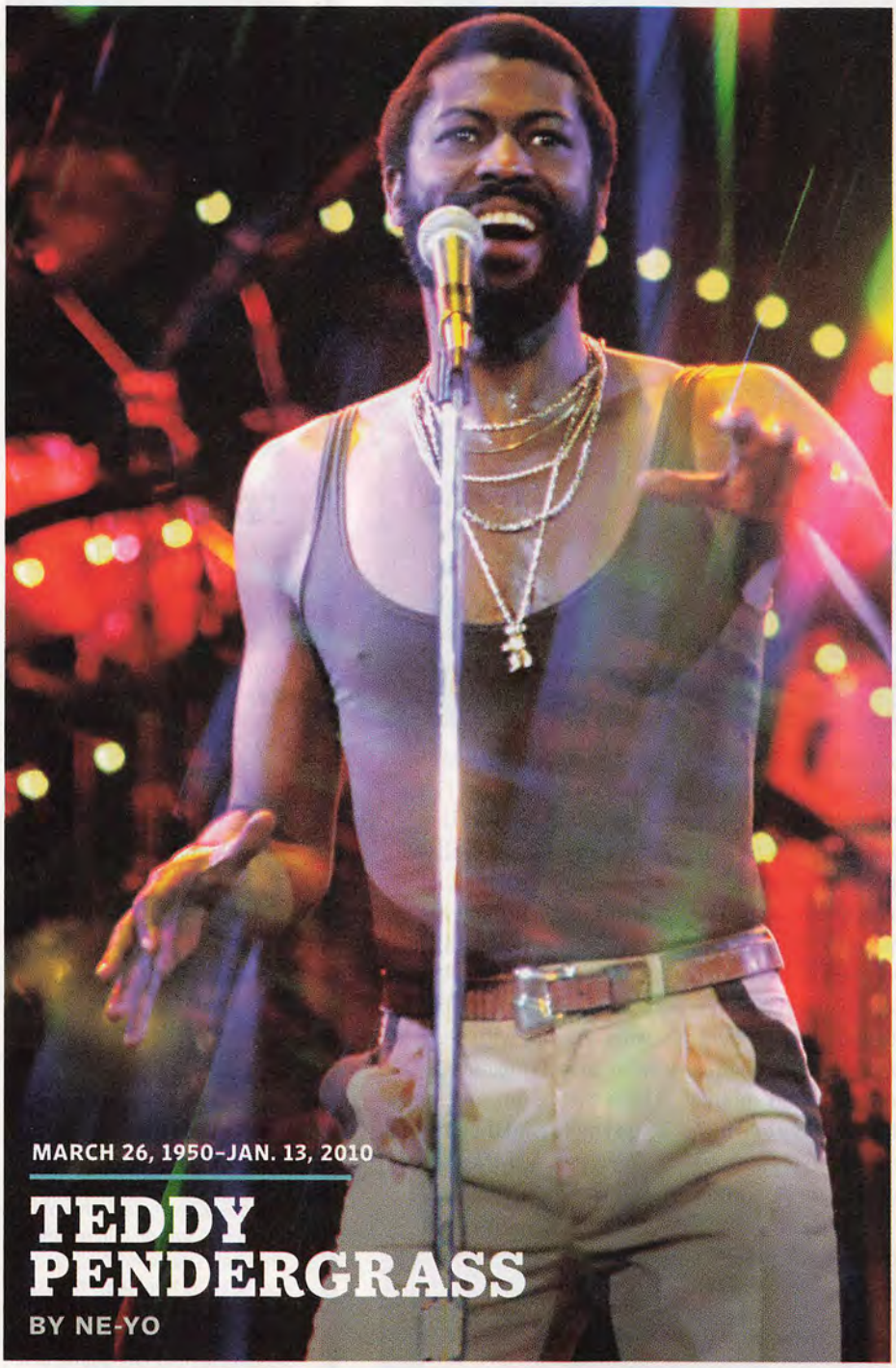
My dad passed away a few months ago after fighting the good fight as he rounded his 82nd corner—unable to walk, use his hands, or remember that day, that night, recognize that person. But at the height of his fame in the 1950s, there wasn't a note he couldn't hit, a girl he couldn't hit on, an audience he couldn't charm or bring to their feet cheering. How could all this disappear? There was so much of it—miles and miles of more than enough. It was more than unthinkable. Why—of all things—did this have to be real? *Fisher died of complications from hip surgery in Berkeley, Calif.*

MARCH 8, 1943–MAY 2, 2010

ACTING ROYALTY LYNN REDGRAVE BY BRENDAN FRASER

Lynn arrived to rehearsals for *Gods and Monsters* with a costume she'd made herself, a scrapbook of Hungarian phrases, and prayers she had gleaned from a friend's housekeeper. She came from a dynasty devoted to the craft of acting, but swept away any anxiety I may have had working with her. She physically helped me haul Ian [McKellen] from the swimming pool with a fervor that was as urgent as if he were a drowned man she loved. *Redgrave died of breast cancer in Kent, Conn.*

NEAL: EVERETT COLLECTION; FISHER: BETTMANN/CORBIS; REDGRAVE: KOBAL COLLECTION



MARCH 26, 1950–JAN. 13, 2010

TEDDY PENDERGRASS

BY NE-YO

Teddy Pendergrass is part of the reason Ne-Yo even exists. It was my desire to sound like him as well as the other growl-voiced greats of R&B that my mother would listen to that got me into singing. He had a timbre and tone that was all his own. The man knew how to make you feel a song. After his unfortunate accident [Pendergrass was in a car accident in March 1982 that left him paralyzed from the chest down], I once heard him referred to as "the sexiest man to ever brandish a wheelchair" from one of my more colorful aunts. Teddy was pure, raw R&B emotion, something the game's been missing for quite some time. *Pendergrass died of complications from colon cancer in Bryn Mawr, Pa.*

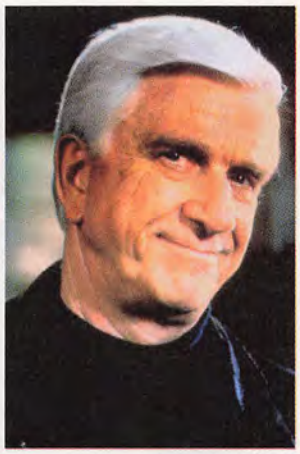
FEB. 11, 1926–NOV. 28, 2010

Leslie Nielsen

By Priscilla Presley

It was my first day on the set of *The Naked Gun*, and I was nervous. This was my first major movie. I had been an admirer of Leslie's work long before *Airplane!* but did not know anything about him as a person. That day Leslie walked over to me with his hand in his pocket and asked how I was doing. I began to tell him, but Leslie was looking around making a funny face like he was smelling something. Then I heard this disgusting sound coming from, of all people, Leslie! I didn't know how to react. He couldn't have...could he? He saw the look on my face and started laughing. He took his hand from his pocket and pulled out this gadget that he carried with him all the time... his whoopee cushion.

That prank broke the ice to a friendship I will always cherish. You'd never know he was as old as he was because there was always a kid inside ready to play. There wasn't a day that went by that we didn't laugh. I usually couldn't get through the first or second take of a scene. Before *Airplane!* Leslie was known as a dramatic actor—but I believe Frank Drebin always lived within him. I will remember his "funny face," his walk, his great lines, and yes... even his whoopee cushion. *Nielsen died of complications from pneumonia in Fort Lauderdale.*



PENDERGRASS: MICHAEL OCHS ARCHIVES/GETTY IMAGES; NIELSEN: PARAMOUNT/PHOTOFEST

APRIL 30, 1944–NOV. 5, 2010

JILL CLAYBURGH

BY PATRICK WILSON

I met Jill doing *Barefoot in the Park* [on Broadway in 2006]. As soon as she walked in the door, [costar] Amanda Peet would always ask her where she bought whatever she was wearing, because she always looked so great. Night after night, she never missed. I don't mean just literally never missing a show, but she commanded the stage. The choices that she made and her preparation were a mystery, because it looked so effortless. You never knew any sort of troubles or issues. That was as true on stage as it was in her film roles, in movies like *An Unmarried Woman* or *Starting Over*.

When I worked with her, my wife and I were expecting our first child. Whenever you're around another parent—certainly one in the business—you want to see how they do it. How do you manage a showbiz life and being a parent? Getting to know Jill and her daughter, Lily [Rabe], was inspiring. Seeing her light up around her daughter really resonated with me. The longer you're in this business, the more you want to work with people who have a great attitude, have a lot of fun, and make you laugh. And that was Jill. *Clayburgh died of leukemia in Lakeville, Conn.*

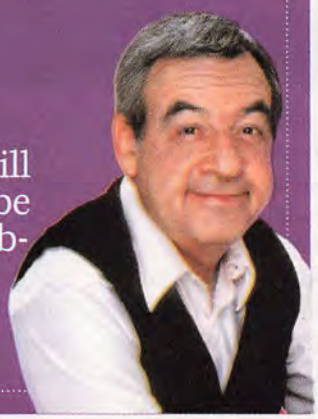
OCT. 1, 1927–OCT. 19, 2010

TOM BOSLEY

HAPPY DAYS

"My wife says that my tombstone will read, 'Here lies Mr. C, who used to be Mr. B.' So I think that's what I'll probably be remembered for. As long as my kids remember me as Dad."

—Bosley in a 2000 interview



JAN. 1, 1919–JAN. 27, 2010

J.D. Salinger

By Thomas Beller

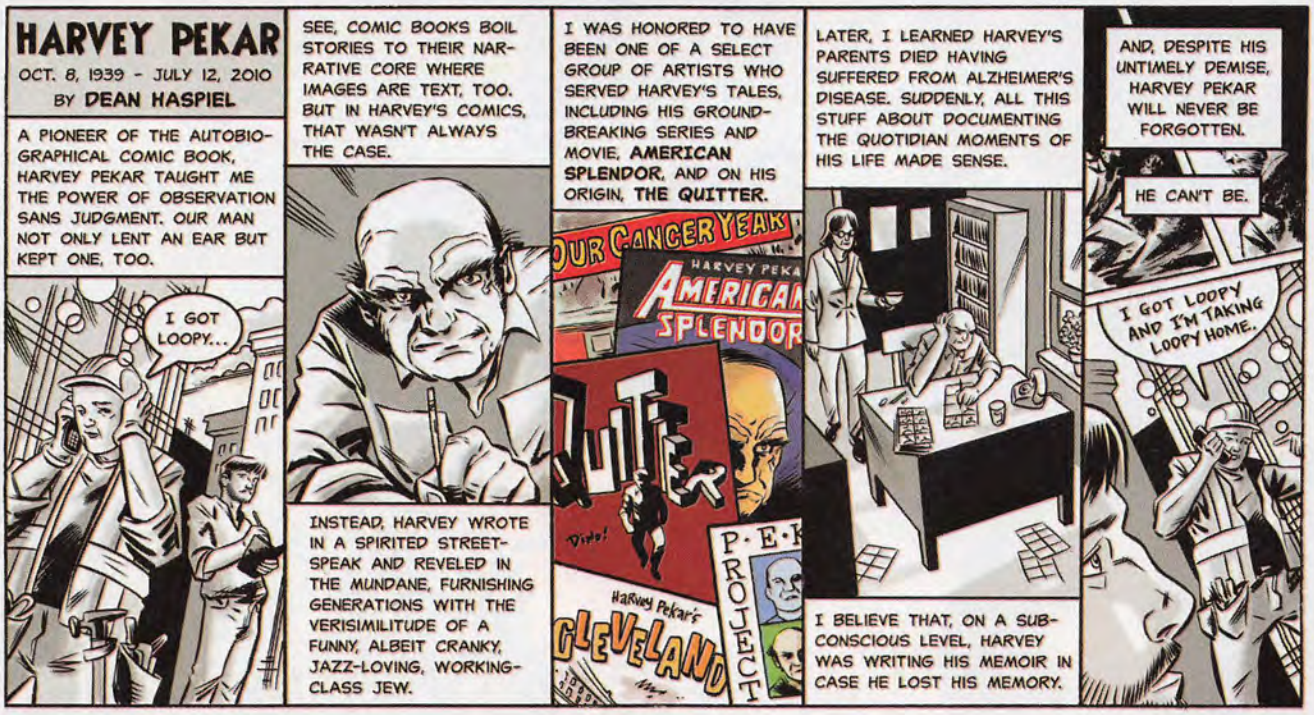
J.D. Salinger's writing was so charming it was easy to forget how much pain was coursing through his work, even though it was right there staring us in the face. There was Seymour's suicide—a gunshot to his head while his bride slept across from where he sat. There was his Holden Caulfield, who was so stressed out that his hair went gray while he was still a teenager. Or the hero of "For Esmé—With Love and Squalor," nearly shattered by his war experiences, saved only by the ineffable, almost cantankerous charm of Esmé.

The heaviness could be overlooked because of Salinger's wry tenderness and the rat-tat-tat music of his dialogue that made even small moments sing. He was so *personal*. And so famously, loudly reclusive. When he died, it was an odd reminder that he'd still been alive. Bret Easton Ellis tweeted, "Yeah! Thank God he's finally dead!" At first I thought this was lurid grandstanding, but then it seemed like a relief to know Salinger wouldn't have to fight for his privacy anymore; I could look past that spectacle to the deep compassion and humor of a writer who made me tremble with pleasure, a voice I wanted as close as possible to my ear, as though it were my secret best friend talking to me on the phone. *Salinger died of undisclosed causes in Cornish, N.H.*

CLAYBURGH: UNIVERSAL/EVERETT COLLECTION; SALINGER: ANTONY DI GESU/SAN DIEGO HISTORICAL SOCIETY/HULTON ARCHIVE COLLECTION/GETTY IMAGES; BOSLEY: © 1981 H.L./MPTVIMAGES.COM

OCT. 8, 1939–JULY 12, 2010

HARVEY PEKAR BY DEAN HASPIEL



TRIBUTES 2010

Art Clokey, 88, animator who created Gumby, 1/8

Eric Rohmer, 89, director in French New Wave, 1/11

Erich Segal, 72, author of *Love Story*, 1/17

Robert B. Parker, 77, author of Spenser mysteries, 1/18

Jennifer Lyon, 37, fourth-place finisher on 2005's *Survivor: Palau*, 1/19

Jean Simmons, 80, star of *Spartacus* and *Elmer Gantry*, 1/22

Pernell Roberts, 81, TV actor (*Bonanza*, *Trapper John, M.D.*), 1/24

Zelda Rubinstein, 76, played the psychic in *Poltergeist*, 1/27

Howard Zinn, 87, historian, 1/27

David Brown, 93, film producer (*A Few Good Men*, *Jaws*), 2/1

Frances Reid, 95, played Alice Horton on *Days of Our Lives* for 42 years, 2/3

Alexander McQueen, 40, fashion designer, 2/11

Dale Hawkins, 73, rockabilly pioneer, 2/13

Doug Fieger, 57, lead singer of the Knack ("My Sharona"), 2/14

Dick Francis, 89, mystery writer, 2/14

Andrew Koenig, 41, played Boner on *Growing Pains*, 2/25

Merlin Olsen, 69, football player-turned-actor (*Little House on the Prairie*), 3/11

Peter Graves, 83, star of *Airplane!* and the original *Mission: Impossible*, 3/14

Alex Chilton, 59, Big Star singer-songwriter, 3/17

Fess Parker, 85, played Davy Crockett on '50s TV, 3/18

Robert Culp, 79, actor (*I Spy*, *Bob & Carol & Ted & Alice*), 3/24

Johnny Maestro, 70, rock & roll singer ("16 Candles"), 3/24

June Havoc, 97, actress (*Gentleman's Agreement*), 3/28

Corin Redgrave, 70, actor and activist (*Four Weddings and a Funeral*), 4/6

Meinhardt Raabe, 94, played the Munchkin coroner in *The Wizard of Oz*, 4/9

Dixie Carter, 70, actress (*Designing Women*), 4/10

Alan Sillitoe, 82, author of *The Loneliness of the Long Distance Runner*, 4/25

Art Linkletter, 97, TV-show host, 5/26

Jimmy Dean, 81, country singer and sausage impresario, 6/13

José Saramago, 87, Nobel Prize-winning author of *Blindness*, 6/18

Pete Quaife, 66, original bassist for the Kinks, 6/23

Lorene Yarnell, 66, half of the Shields and Yarnell mime team, 7/29

Mitch Miller, 99, "Sing Along With Mitch" conductor, 7/31

David L. Wolper, 82, TV producer (*Roots*), 8/10

Abbey Lincoln, 80, jazz singer and actress, 8/14

Billie Mae Richards, 88, voiced Rudolph in *Rudolph the Red-Nosed Reindeer*, 9/10

Harold Gould, 86, actor (*The Sting*, Miles on *The Golden Girls*), 9/11

Gloria Stuart, 100, Oscar-nominated actress (*The Invisible Man*, *Titanic*), 9/26

Arthur Penn, 88, director of *Bonnie and Clyde*, 9/28

Stephen J. Cannell, 69, co-creator of *The Rockford Files*, *The A-Team*, and *The Commish*, 9/30

Bob Guccione, 79, founder of *Penthouse*, 10/20

Joseph Stein, 98, playwright (*Fiddler on the Roof*, *Zorba*), 10/24

Lisa Blount, 53, portrayed Debra Winger's best friend in *An Officer and a Gentleman*, 10/25

James MacArthur, 72, played Danno on the original *Hawaii Five-0*, 10/28

Jerry Bock, 81, Broadway composer (*Fiddler on the Roof*), 11/3

Dino De Laurentiis, 91, film producer (1976's *King Kong*, *Manhunter*), 11/10

Ronni Chasen, 64, Hollywood publicist, 11/16

Irvin Kershner, 87, director of *The Empire Strikes Back* and *Never Say Never Again*, 11/27

Don Meredith, 72, NFL quarterback-turned-*Monday Night Football* commentator, 12/5

Elizabeth Edwards, 61, best-selling author, 12/7

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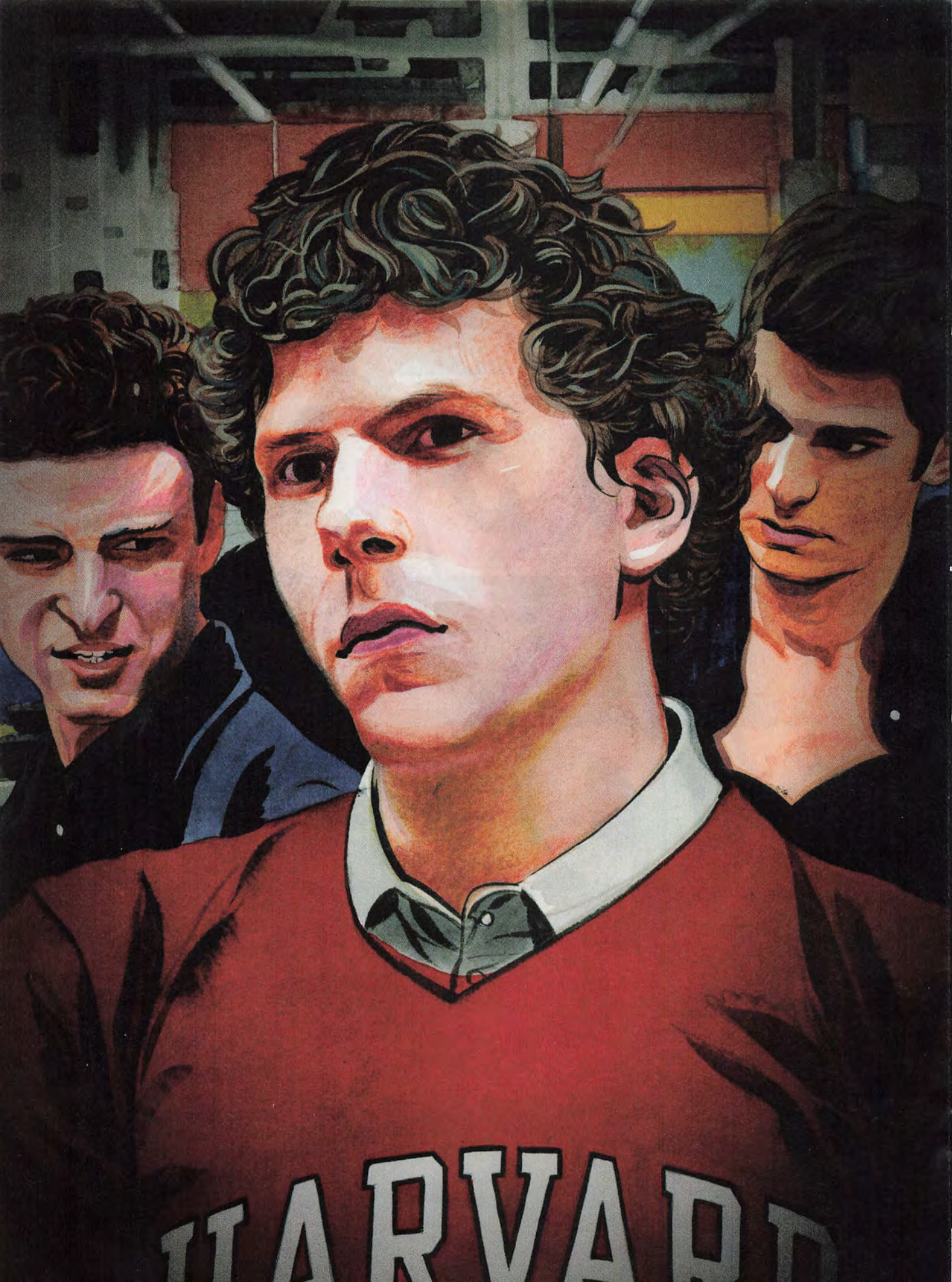
ENTERTAINMENT WEEKLY

2010

BEST AND WORST

THE GOOD WIFE: DAVID M. RUSSELL/CBS; KANYE WEST: TCONRAD/ADMEDIA PHOTO/NEWSCOM; TOY STORY 3: © DISNEY/PIXAR; THE KIDS ARE ALL RIGHT: SUZANNE TENNER

WHAT DO A SOCIALLY INEPT COMPUTER GENIUS, A GOOD WIFE, A BANK ROBBER, ANGRY BIRDS, A TWISTED ALBUM, AND MARK TWAIN HAVE IN COMMON? THEY'VE ALL EARNED A SPOT ON OUR CRITICS' BEST-OF-2010 LISTS. READ ON FOR THE TOP PICKS IN MOVIES, TV, MUSIC, BOOKS, AND MORE. ▸▸


HARVAR

MOVIES

BY LISA SCHWARZBAUM

THE BEST FILMS OF THE YEAR

1

THE SOCIAL NETWORK

RATED PG-13

Because of the artistic, technological, and financial challenges involved, movies are not built for a speedy response to cultural headlines. For that, there's the television, the Internet, and the tweet. What movies can do, though—if they're willing to take the risk—is use the lag time as an asset to synthesize, reflect on, and dramatize those headlines with an authority and perspective unique to the medium. No film did that better this year, or with more enthralling results, than *The Social Network*. The project tells a version of the creation of Facebook, the globe-changing online social media site that continues to expand even this minute. But with Aaron Sorkin spinning the words, the zippy-smart story encompasses a sharp meditation on the intersection of intellectual genius, business ruthlessness, male geekdom, and the sexual insecurities that drive everyone to do everything. With Jesse Eisenberg in the starring role in a performance class all his own, the movie imagines a riveting version of Facebook founder Mark Zuckerberg, who represents a phenomenally powerful new breed of young entrepreneurs. And with David Fincher in full control of his visually potent cinematic talents, *The Social Network* is the rare movie whose form exactly matches and, indeed, deepens its content. Lisa Schwarzbaum *likes* this.

2. The Kids Are All Right

(R) The smartest, funniest, sexiest live-action movie of the year introduces a madly appealing married-with-children nuclear family—with a twist. Mom's a doctor, the *other* mom is a would-be landscape gardener, and the teen son and daughter of this comfortable married lesbian California couple are curious to connect with their biological "donor dad." Blessed with the year's best ensemble cast, including Annette Bening and Julianne Moore as the moms, filmmaker Lisa Cholodenko and her co-writer, Stuart Blumberg, have joyously subverted commercial sitcom underpinnings, erasing the boundaries between "gay content" and universal "family content" along the way with indie élan.

Illustration by **JEFFREY SMITH**

3. Winter's Bone

(R) One of the unshowiest epics of Americana you're ever likely to see, director Debra Granik's triumph of regional authenticity is a mix of Ozark gothic and Shakespearean tragedy as flinty as the hard back-country soil in which it's rooted. Jennifer Lawrence astonishes as a proud, poor teenager, resourceful by necessity because she's responsible for her kid siblings and her mentally ill mama. (Meth-cooking daddy is running from the law.) A plot that might sound melodramatically stacked—the girl must find her father or lose possession of the family house—plays out with true (indeed, the *truest*) grit.

Jennifer Lawrence in *Winter's Bone*

4. Toy Story 3

(PG) No movie this year has provided more satisfying laughs or more meaningful tears than this magnificent apotheosis of the *Toy Story* saga. In the changing relationship between Andy, the tale's human toy owner—no longer a boy but a young man bound for college—and the toys he leaves behind, Pixar's animation superstars have imparted wisdom as simple and vital as breathing: Loss is an inevitable part of growing up, and love is a balm for that painful loss. Or, to put it another way: To infinity—and beyond! As thoroughly superb in every cinematic detail as we have come to expect from planet Pixar, the movie's greatness manifests itself in no small way in its ability to unite mature viewers happy to see old friends (howdy, Woody!) with young viewers just now meeting Buzz Lightyear for the first time with wide-eyed wonder.

Toy Story 3

5. Last Train Home

(NOT RATED) It was a(nother) great year for documentaries, including *Inside Job* (the year's most essential and apoplexy-inducing doc for these hard economic times), *Waiting for "Superman"* (the year's savviest activist call to arms), and *A Film Unfinished* (the year's most stirring archival revelation). But Lixin Fan's extraordinary *Last Train Home* rises to the top of the docs. In focusing on a pair of married migrant Chinese factory workers who, like more than 100 million of their countrymen, make an unbelievably arduous journey home from city to village once a year to see the parents and children they've left behind, the first-time filmmaker offers a profound insight into a truth almost too big to comprehend: When a country as huge as China wants to play big in the global economy, the human cost is equally huge.

6. Animal Kingdom

(R) Gasp at the hunters versus the hunted in this stylish crime-and-cops drama about an Australian family of criminals hiding in plain sight in suburban Melbourne! Thrill to the divine Down Under star Jacki Weaver and her amazing, worst-mom-of-the-year performance as an amoral

WINTER'S BONE: SEBASTIAN MLYNARSKI; *TOY STORY 3*: © DISNEY/PIXAR

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†*Car and Driver*, January 2010. © 2010 American Honda Motor Co., Inc.

SOUNDBITES
MOVIES

"THIS IS MY APARTMENT AND IT'S VERY GRAND. THIS IS HOW MARIE ANTOINETTE WOULD HAVE LIVED IF SHE'D HAD MONEY."
—Joan Rivers, showing off her lavish Manhattan digs, in *Joan Rivers—A Piece of Work*

"Wait, whose subconscious are we going into exactly?"
—Ellen Page's Ariadne in *Inception*

"OOPS."
—Aron Ralston (James Franco), realizing he'd failed to tell anyone where he was going, in *127 Hours*

"Machete don't text."
—The title character (Danny Trejo) in *Machete*

"If you guys were the inventors of Facebook, you'd have invented Facebook."
—Mark Zuckerberg (Jesse Eisenberg), to the Winklevoss twins, in *The Social Network*

"You were much more muchier. You've lost your muchness."
—The Mad Hatter (Johnny Depp), to Alice, in *Alice in Wonderland*

lioness willing to eat her young to survive! Stare, if you dare, into the deceptively soft, psycho-killer eyes of Ben Mendelsohn as the mildest-looking, most beastly of three adult brothers who traffic in robbery, drugs, and murder! And gnaw at your own paws while worrying whether a cublike nephew newly introduced into the family lair will escape all the traps set for him in this unpeaceable kingdom! Writer-director David Michôd creates a whole new prowling, stalking Australian cat out of sturdy genre-movie DNA.

7. The Ghost Writer

(PG-13) Handed a script based on a well-engineered airplane read about a fictional former British prime minister (with an uncanny resemblance to Tony Blair) and a ghost writer working on the PM's memoirs, Roman Polanski applies the sharpest tools in his master toolbox as a real, no-gimmicks filmmaker to create the year's best and most slippery political thriller. Pierce Brosnan does some of his finest work as the PM, and Ewan McGregor is on his toes as the fellow known simply as the Ghost. But it's the polished, unsettling mood Polanski conveys through every camera angle and production detail, along with the elegance of the editing, that reminds us that Polanski is no ghost.

8. A Prophet

(R) Jacques Audiard's coiled French drama about a baby-faced French Arab

kid who enters prison as a frightened teen nobody and leaves as a hardened, self-made crime-boss somebody is as outstanding for what it doesn't do as for what it does. There's no flash, swagger, or *Scarface*-style romanticism to this taut, observant, almost documentary-like study in jailhouse survival, even amid scenes of hot, quick violence. There is, though, a keenly sophisticated understanding of prison power plays (sexual and psychological) and tribal jockeying in the shaping of a man's self-definition.

9. Another Year

(PG-13) Could it be that autumnal tenderness is warming Mike Leigh's aging bones? Two years ago in *Happy-Go-Lucky*, the director explored unfamiliar contours of temperamental sunniness and the unsettling effects such sunshine can have on others—new territory for the distinctive British filmmaker best

RIVERS: CHARLES ESHELMAN/GETTY IMAGES; TREJO: RICO TORRES; DEPP: © DISNEY; *127 HOURS*: CHUCK ZLOTNICK

James Franco in *127 Hours*

Ruth Sheen and Jim Broadbent in *Another Year*

known for his intimate probings of gloom in the human (and particularly family) condition. Now he goes even deeper. This achingly soft, empathetic study of grace found within the deep contentment of a long and happy marriage (brought to vivid life by wonderful Leigh regulars Jim Broadbent and Ruth Sheen) also showers compassion on those souls deprived of that good fortune: Lesley Manville's stunning, lived-in performance as a lonely, love-hungry, middle-aged woman will slay you.

10. 127 Hours

(R) Anyone signing up for this adrenaline-charged, almost painfully beautiful-looking movie knows the terrible thing that will happen before the time frame in the title is up: Just as he did in real life, Aron Ralston, a fit young outdoorsman played with fearless engagement by James Franco, will eventually succeed in cutting off his own arm to free himself from otherwise certain death, alone and pinned by a boulder in a Utah canyon. The wonder of Danny Boyle's tingling adaptation is how it dramatizes action from the inside out, finding dream-tinged imagery for the mysterious interior emotional process by which a person chooses to *do* something. The something here is huge and shocking. But it's the quiet moments of life-and-death contemplation that move us to put ourselves in Ralston's hiking boots.

THE WORST MOVIES OF THE YEAR

BY LISA SCHWARZBAUM

Killers

1. Sex and the City 2 (R) Quoth Carrie Bradshaw: "Maybe mistakes are what make our fate." Oh, girlfriends, we don't want to break up with you, but you made a whopper dud, confusing vulgar excess with fun. If you plan to keep walking, *please* wear different shoes.

2. Killers (PG-13) In a year lousy with rom-com stinkers—hello, *Valentine's Day* with Ashton Kutcher! see you later, *Life as We Know It* with Katherine Heigl!—this one takes the bullet. It bugs me how many dispiriting clichés of inane contemporary feminine rom-com behavior, from shrieking at danger to crumbling under stress, are rolled into this one particular uptight/ditzy/girlish Heigl-shaped character. For added staleness of plot, a feckless Kutcher plays a hubby who doesn't let wifey know that he's a spy.

3. Furry Vengeance (PG) That's an awfully cute title for a truly awful kid "comedy" notable for being the worst ecology teaching tool ever. Never has a typical male ha-ha blockhead sustained so much violence to crotch and body orifices (at the paws of wildlife creatures, no less) as the ha-ha blockhead played by Brendan Fraser. He deserves hardship pay and better career advice.

4. Remember Me (PG-13) Best to forget this shameless rom-tragedy concoction of sad things befalling attractive people, and pretend *Twilight*'s Robert Pattinson never got involved. The twist ending is its own special exploitation hell.

5. Jonah Hex (PG-13) Comic-book movie adaptations bomb when they pay such cross-eyed attention to arbitrary comic-book character traits that they suck the air out of the movie. Here's this year's primo offender. Josh Brolin plays the dramatically scar-faced Hex, done in by a production as witlessly stitched together as the flesh on his frighteningly ugly puss.

ANOTHER YEAR: SIMON MEIN; *KILLERS*: MELISSA MOSELEY

Emma Stone photographed on June 16, 2010, at the Hudson Hotel in New York City

2010 BREAKOUT MOVIE STARS

Emma Stone

It's hard to believe that Emma Stone started 2010 best known as "that girl from *Zombieland*." But that all changed with her first starring role as the quick-witted Olive in *Easy A*, a raunchy high school comedy that grossed an unexpected $58 million. "It was about a yearlong process of getting the part of Olive," says the actress, 22. "I read it, fell in love with it, and tracked it. I was the first person to audition. I was just like, 'Get me *in* there!'" Judging by all the A-list roles she's landed since—Gwen Stacy in the *Spider-Man* reboot, Skeeter Phelan in an adaptation of the best-seller *The Help*, and Ryan Gosling's love interest in the Steve Carell rom-com *Crazy Stupid Love*, all due next year—fighting for parts may now be a thing of the past. —*Adam Markovitz*

Jennifer Lawrence

As the scrappy teenage heroine of the indie *Winter's Bone*, Jennifer Lawrence, 20, imbued her first big film role with an astonishing maturity that's made her a safe bet for a Best Actress Oscar nom. "The physical things were what I was most worried about: chopping the wood, skinning the squirrel, the guns. I wanted to technically get it right," Lawrence says of filming in rural Missouri. Next spring she'll appear in the Mel Gibson dark comedy *The Beaver* and will play Mystique in 2011's *X-Men: First Class*. —*Dave Karger*

Tom Hardy

Exactly 35 minutes into *Inception*, in saunters Tom Hardy as the urbane "forger" Eames. Coolheaded and just plain cool, Hardy swiped every scene he was in. The 33-year-old Brit—whose first major film role was in the 2002 bomb *Star Trek: Nemesis*—will next star opposite Reese Witherspoon in *This Means War*. And he's reportedly set to reteam with Christopher Nolan in *The Dark Knight Rises*. "I think the [breakthrough] moment I expected to happen with *Star Trek* is starting to happen now," he told EW in July. "I wasn't ready for it then." And today? "I'm very, very grateful." —*Adam B. Vary*

Aaron Johnson and Chloë Grace Moretz

How appropriate that a movie called *Kick-Ass*—an action-packed ode to fanboy gusto—would give us two young stars who do just that. As wannabe superhero Dave Lizewski, British-born Aaron Johnson, 20, flawlessly flipped from teenage gawkiness to comic-book bravado, all with a pitch-perfect American accent that he honed with an unlikely teacher. "Before we started filming, I went through a whole season of *Gossip Girl*," Johnson says. He then shed the accent, but not the leading-man charisma, for a poignant turn as a young John Lennon in *Nowhere Boy*. Meanwhile, Chloë Grace Moretz, 13, shocked audiences with her performance as *Kick-Ass*' foulmouthed mini-assassin Hit Girl, and then sank her teeth into the role of a lonely vampire in *Let Me In*. But the self-proclaimed girly girl says she wouldn't beat up bad guys in real life. "I think I'd be too scared," she giggles. "I'd just call 911." Next up: Moretz is in Martin Scorsese's fantasy *Hugo Cabret* (out in December 2011) with Sacha Baron Cohen, while Johnson is shooting the period drama *Albert Nobbs* with Glenn Close and Mia Wasikowska. —*AM*

LAWRENCE: DAVID LIVINGSTON/GETTY IMAGES; HARDY: ALBERTO E. RODRIGUEZ/GETTY IMAGES; MORETZ AND JOHNSON: FLORIAN SEEFRIED/GETTY IMAGES

▶ Photograph by **GUY AROCH**

A SECOND OPINION

BY OWEN GLEIBERMAN

FOR THE FIRST TIME IN YEARS, OUR CRITICS AGREE! THEY PICKED THE SAME NO. 1—AND FIVE OTHER FAVORITES AS WELL.

1 THE SOCIAL NETWORK

RATED PG-13

It's been so long since we saw a movie that's a zingingly scripted, boldly acted, intricately executed thriller for the brain *and* a brilliant topical riff on what's really happening in America (not just the politics but the cultural circuits) that it's tempting to celebrate David Fincher's Internet docudrama simply for proving that a film about things that matter could be this nimble and exhilarating. Yet the sleight-of-hand power of *The Social Network* is that the more you watch it and think about it, the more you touch the kernel of haunting humanity nestled inside its digital-era verbal fireworks. Jesse Eisenberg, in the finest performance by an actor this year, plays Mark Zuckerberg as a magnetic jerk-hero who invents Facebook not just because he feels like an outsider but because he has an idea to rewire who we are. Eisenberg speaks Aaron Sorkin's genius-on-every-level dialogue with a speed-of-thought blunt sincerity that has you hanging on every rudely intoxicating word. In the twin lawsuits that frame it, the film sees Zuckerberg as pitiless but, in his misanthropic grand-scheme way, justified. Yet he is left, in the end, alone, and that's hooked to *The Social Network*'s most teasing perception: that a world that turns "friends" into a system may drive us as far apart as it draws us together.

2. The Kids Are All Right

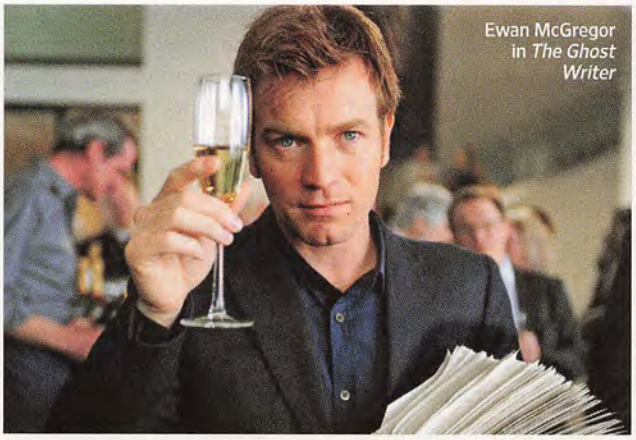
(R) The most sparkly and moving American family comedy in years. As co-written and directed by Lisa Cholodenko, though, it has a sophistication and ease, a relaxed cosmopolitan flavor of everyday life as an intimate adventure, that makes it feel casually European. (It's like the greatest lesbian-parentage neorealist sex comedy Louis Malle never made.) As the devoted, control-freak, borderline-alcoholic mom who feels that life is slipping away from her, Annette Bening acts with a radiant, desperate defiance. This is what vulnerable, enlightened middle age really feels like (and, in the gorgeous crinkles of Bening's face, *looks* like). Julianne Moore, as her insecure passionflower partner, has a sensuality that shocks you, and Mark Ruffalo, as the sperm donor who throws a much-needed monkey wrench into their existence by becoming an uneasy father figure to the two teenage kids he spawned, does the most vibrant work of his career. *The Kids Are All Right* is a drama with no agenda, yet in an underhanded way it's also a potent political statement—the best kind of demonstration that marriage should be what it already, in effect, is: universal.

3. Toy Story 3

(PG) It seems as if these days, every new Pixar film gets greeted as a masterpiece. In my book, though, this one truly is special—

Annette Bening and Julianne Moore in *The Kids Are All Right*

the wildest, most transporting of the studio's animated features since the original *Toy Story* back in 1995. Dispatched to a day-care center, Woody, Buzz, and the gang must confront their impending obsolescence, which is enough to break your heart. The film then turns into a hilariously elaborate prison-escape thriller, but the toys aren't just running for their plastic lives. They're fighting for the right to be playthings again—for the sacred, make-believe pleasures of analog imagination that have been chased out of childhood by technology. Their final handoff to a new generation left this grown man in tears. That, of course, is because in *Toy Story 3*, those toys are us.



Ewan McGregor in *The Ghost Writer*

4. Exit Through the Gift Shop

(R) A documentary so tricky and fun, with a *could this be real?* who's-pulling-the-strings structure, that a lot of people assumed it *wasn't* real. Which might just be the film's ultimate prank. Seriously, though, why bother to make a fake documentary when you've got a filmmaker and a central figure as elusively cool as Banksy, the street-art virtuoso seen only in silhouette, who creates outrageous, jaw-dropping installations (a Guantánamo mannequin in Disneyland, anyone?) with the stealth flair of a super-spy. Thierry Guetta, the antic French L.A. transplant who starts off by making an obsessive documentary about street art (only to see Banksy snatch the film away from him), proves the perfect stooge, foil, and last-laugh visionary. *Exit Through the Gift Shop* is an exquisite lark for the post-Warhol world, when even the anonymous got famous.

5. The Ghost Writer

(PG-13) It's not merely Roman Polanski's best

THE KIDS ARE ALL RIGHT: SUZANNE TENNER; *THE GHOST WRITER*: GUY FARRANDIS

thriller in 35 years. To me, it's the first one that's really a *Polanski* film, with that ominous debonair design, that sense of a web finely woven until it surrounds, and engulfs, the hero. Ewan McGregor evokes a tart, cynical sympathy as the title hack, and Pierce Brosnan is scissory-sharp as the Tony Blair figure whose quickie biography McGregor is hired to write. The conspiracy is tantalizing enough to get you thinking: Could *this* be why Blair supported the Iraq war? That's because Polanski fills every frame with the suspenseful allure of insider knowingness.

6. Another Year

(PG-13) One of Mike Leigh's purest and most moving achievements. It has none of the glib class-war caricature that has often marred his work. Instead there's just a shaggy ensemble of middle-class, middle-aged friends. That, and a ripe bittersweet melancholy at the passing of life into...well, you could call it *late* middle age, but then you'd be falling into the self-deceptive trap shared by the characters, who will do anything to avoid the realization that the cold, nasty word for the condition they're heading toward is...old. Ruth Sheen and Jim Broadbent, as a happy boho couple, are the film's beguiling center of sanity, and Lesley Manville, as a tippler with outdated dreams, gives a great, funny performance that echoes with lonely passion.

7. Blue Valentine

(R) A love story that wounds. Ryan Gosling, as a tender, blustery loser who nurses a beer at eight in the morning, and Michelle Williams, as his kindly, beleaguered, running-out-of-patience nurse wife, give the kind of wrenching performances you can't look away from, even if you feel as if you're staring at a domestic car crash in slow motion. What's haunting about this fractured marriage is the sweet, dying embers of romance mixed in with the pain. In elegant time leaps, we see the couple meet, even as they're coming apart, and the result is far more than an actors' showcase. The co-writer and director, Derek Cianfrance, stages each scene as another desperate piece in the puzzle of how two people could find each other this innocently and then get this lost.

Michelle Williams and Ryan Gosling in *Blue Valentine*

Ben Affleck and Jeremy Renner in *The Town*

8. The Town

(R) The most indelible genre film of the year—and in a Hollywood that now serves up almost nothing but genre films, that's saying a lot. Days after I'd seen *The Town*, I found myself flashing back to the hypnotic power of certain sequences: the zigzaggy car chase in which a gang of bank robbers disguise themselves as rubber-faced nuns (an image that would be funny if their manic automotive escape weren't so heart-in-the-throat thrilling); a Fenway Park heist just audacious enough to believe. As a director, Ben Affleck demonstrates a sizzling camera eye that's always wired to his story-telling brain. And through the stellar acting of Jeremy Renner, Pete Postlethwaite, and Affleck himself, the filmmaker digs deep into that parochial, swaggery Boston...*thing*, catching the poignant bravado of crooks who rule the local roost but are always secretly hoping to escape from it.

9. Ajami

(NOT RATED) Emotionally mesmerizing. Set in the multiethnic city of Jaffa, this galvanizing tragedy is like an Israeli *Amores Perros* crossed with *City of God*.

BLUE VALENTINE: DAVI RUSSO; *THE TOWN*: CLAIRE FOLGER

BAI XIAOYAN

The film's codirectors, Scandar Copti (Palestinian) and Yaron Shani (Jewish Israeli), look at the Middle East powder keg from both sides of the divide, weaving a time-fractured story of drug dealing, romance, and dire economic peril. As a shockingly unjust revenge murder sets off a cycle of fear, we feel how the violence of life in Israel has embedded itself in every interaction, even for those on the same side.

10. 127 Hours

(R) To make a drama about a man stranded on a desert island is a challenge. To make a drama about a man wedged between a pair of vertical rock faces, underground, his arm trapped by a boulder, would seem to be an impossible challenge. But the wizardly director Danny Boyle, in his most resonant and accomplished work since *Trainspotting*, turns the story of Aron Ralston, a weekend hiker who was equal parts loner, daredevil, and flake, into a crackerjack movie. He puts us in Aron's head, and so does James Franco, in a true-blue performance, as a guy who embraced his predicament like a favor from fate in order to find his way out of it.

THE WORST MOVIES OF THE YEAR

BY OWEN GLEIBERMAN

A Woman, a Gun and a Noodle Shop

1. The Book of Eli (R) The first Hughes brothers movie without a drop of life. Set in a glossy-gray videogame desert, it stars Denzel Washington as a lone gunslinger so "iconic" he has no personality. It's the 8,726th future-wasteland parable, a form that's now apocalyptically boring.

2. A Woman, a Gun and a Noodle Shop (R) On paper, it sounded like a neat idea: Director Zhang Yimou remakes the Coen brothers' *Blood Simple*. On screen, it's a bloody complicated mess. The only thing scarier might be a Hou Hsiao-Hsien remake of *The Big Lebowski*.

3. Robin Hood (PG-13) Not very merry. Director Ridley Scott piles on the mud and the talky historical backstory—everything, in fact, but the fun. No wonder Russell Crowe looks like he'd rather be eating a deer burger.

4. Charlie St. Cloud (PG-13) Zac Efron has verve when he sings and dances, but few things ring more hollow than seeing him express inner pain. As a sailor who loses his little brother, then spends the entire movie moping about it, he makes you long for *High School Musical 4*.

5. Welcome to the Rileys (R) It's hard to say what's more creepy-contrived: Kristen Stewart as a saintly lost-girl stripper-hooker, or James Gandolfini as the businessman who begins to share her bed—but just because she reminds him of his late daughter. The result is leaden as only a bottom-of-the-barrel indie can be.

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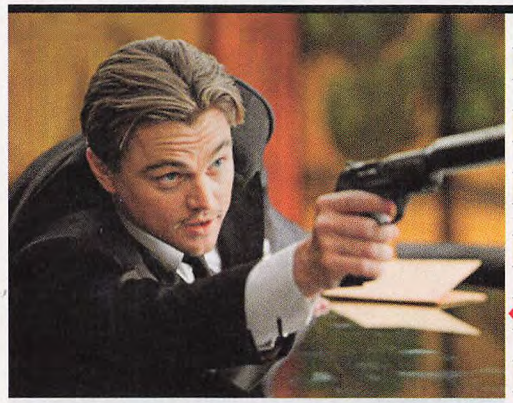

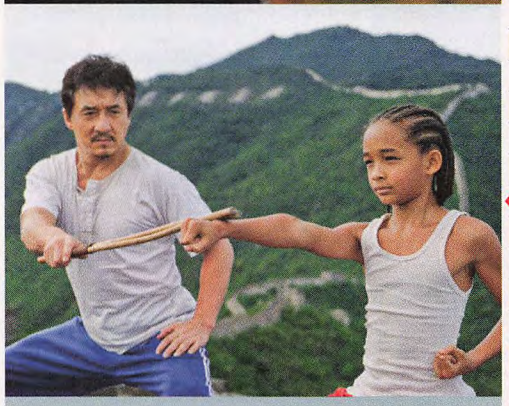

	TY BURR *Boston Globe*	ROGER EBERT *Chicago Sun-Times*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	CLAUDIA PUIG *USA Today*	CARRIE RICKEY *The Philadelphia Inquirer*	RENE RODRIGUEZ *The Miami Herald*	DANA STEVENS *Slate.com*	ALYNDA WHEAT *People*	STEPHANIE ZACHAREK *Salon.com*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
THE SOCIAL NETWORK	A	A	A	A–	A	A	A+	A–	A	A	A	A–	A
THE KIDS ARE ALL RIGHT	A	B+	A–	A	A–	B+	B+	A	A	A	A	A–	A–
TOY STORY 3	A–	B	B	A+	A	B+	A–	A	A	A–	A	A+	A–
THE KING'S SPEECH	B–	A	A–	A	A–	A–	—	—	A	A	B+	B+	A–
127 HOURS	A–	A	A	C+	A–	B+	B+	B	A–	B–	A	A–	B+
BLACK SWAN	B	A–	A	B+	A–	B	A–	B	A–	B	B+	B	A–
THE FIGHTER	A–	B	A	B	A–	A–	—	A–	A–	C–	A–	—	A–
THE GHOST WRITER	B+	A	B	A	B+	B+	C–	A–	—	B+	B+	C+	B+
HOW TO TRAIN YOUR DRAGON	B+	B–	A	—	A–	B–	B+	—	A–	B–	A–	B+	B+
← INCEPTION	B+	A	A	B	A–	B–	A–	B	A–	D+	B+	A–	B+
THE TOWN	B	B	B+	A–	B+	B–	B+	C+	A–	B+	A–	A–	B+
THE GIRL WITH THE DRAGON...	B+	A	B	B	B	A–	A–	—	—	C	B	B	B+
SALT	—	A	B+	B	C+	B+	B	B	B	B+	B	B	B
TANGLED	—	—	—	B	B–	B	B+	—	A–	—	B	A–	B
EASY A	B	B+	B+	B	A–	B	B–	C+	A–	B+	B–	B–	B
HARRY POTTER AND THE...	C+	B	A	B–	A–	B	B–	B–	C+	B	A–	A	B
THE OTHER GUYS	B–	—	B+	B–	C+	—	A–	—	C+	B+	A–	B–	B
DATE NIGHT	B–	B+	C+	B	B+	B	B–	B+	—	—	B	B+	B
← THE KARATE KID	B	B+	B	B–	B–	B+	B	B+	B	C	B	B+	B
UNSTOPPABLE	B+	B+	B	B	C+	B–	C	—	B+	B+	B	A	B
MEGAMIND	—	B	A–	C+	C+	B+	B–	—	A–	C	B+	B+	B
DESPICABLE ME	B	B	C	C	B+	C+	B	—	B	A–	A–	B+	B
SHUTTER ISLAND	B–	A–	B	C–	B	B–	B+	B–	B+	—	B	B	B
JACKASS 3D	—	—	C+	—	—	—	B	C+	—	B+	B	B	B–
KICK-ASS	B–	C–	A	A–	B	C+	B+	C–	—	D+	B+	B	B–
ALICE IN WONDERLAND	C+	B	B+	B	B+	B	B–	C	B–	C	C	B	B–
← EAT PRAY LOVE	B	B–	B–	B	C	B	C+	C	B–	C+	B–	B–	B–
SHREK FOREVER AFTER	D+	—	B	C	B–	C	B	—	B	—	B–	B	C+
KNIGHT AND DAY	B–	B	B–	B	B	C+	D	C	B–	C	C+	B–	C+
DINNER FOR SCHMUCKS	B–	B	C	B–	B	B–	C–	—	C	C–	C	B–	C+
THE TWILIGHT SAGA: ECLIPSE	C+	D	B	C	C–	B	C+	B	C+	C–	B+	B+	C+
DUE DATE	B–	B	—	D	B–	B–	C+	C	C+	C–	B–	B–	C+
THE BOOK OF ELI	C+	B	A–	B	C	B	D	—	—	C–	D	B	C+
ROBIN HOOD	B	D	B–	B	C	B	D	B–	B–	D	C–	B–	C
PRINCE OF PERSIA: THE SANDS...	C+	C	C	—	C+	C–	C	—	D+	B–	B	B	C
FOR COLORED GIRLS	C	C+	B	A–	C–	B–	D	—	D	C	C–	B–	C
THE EXPENDABLES	B–	—	B+	C	D+	C+	D	C–	D+	C–	B	B–	C
CLASH OF THE TITANS	C	B–	C	—	D–	—		C	C+	C–	B–	B	C
THE A-TEAM	—	D	D+	B–	D	—	B–	C	B–	D	B+	B+	C
THE TOURIST	C–	C	—	D–	D	C	D	C–	B+	B+	C	B	C–
LIFE AS WE KNOW IT	C	C–	C	—	B–	C	C–	—	C	—	D–	B–	C
JONAH HEX	—	C–	—	B+	C–	—	C–	—	D–	C+	D+	C+	C–
THE LAST SONG	—	C	C	D–	D	C	C	—	—	C–	B	C+	C–
VALENTINE'S DAY	C–	—	C–	B	C–	B–	C	C–	—	—	F	B–	C–
← THE BACK-UP PLAN	D+	D	C	C–	C–	D	C	C+	C	D+	B–	C+	C–
KILLERS	—	—	C	C–	C–	—	D	—	D	C–	D	B–	D+
SEX AND THE CITY 2	D	D	B	C–	D	C	—	D	D	F	C–	B–	D+
THE BOUNTY HUNTER	D+	D	F	D	D	D–	C	—	C+	C–	C	C	D+
FURRY VENGEANCE	F	—	—	D	D	—	—	—	—	C–	C	C	D
THE LAST AIRBENDER	D–	D–	—	F	—	C	D	—	D–	C–	C	C+	D

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

INCEPTION: MELISSA MOSELEY; *THE KARATE KID*: JASIN BOLAND; *EAT PRAY LOVE*: FRANCOIS DUHAMEL; *THE BACK-UP PLAN*: PETER IOVINO

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Reference: Kauffman RE, Sawyer LA, Scheinbaum ML. Antipyretic efficacy of ibuprofen vs. acetaminophen. *Am J Dis Child*. 1992;146(5):622-625.

THE BEST DVDs & DOWNLOADS THIS YEAR

BY CHRIS NASHAWATY

1

APOCALYPSE NOW: FULL DISCLOSURE

(1979, R) Francis Ford Coppola's hallucinatory riff on the Vietnam War is a half-mad masterpiece and also the best argument I can think of for converting to Blu-ray. The gorgeous three-disc set is crammed with interviews, commentaries, scene dissections, and, of course, eye-candy transfers of the original film, the extended *Redux* version, and the insane 1991 making-of doc, *Hearts of Darkness*. You can almost smell the napalm.

2. Back to the Future: 25th Anniversary Trilogy (1985–90, PG) "Hello... *McFly*!" Michael J. Fox's time-traveling teen and his tricked-out DeLorean (1.21 gigawatts!) have aged better than most of the flotsam from the '80s. So you could say this over-stuffed set is its "density." Would Robert Zemeckis' sci-fi saga have been as fun without Fox as its Future Boy? Now you can judge for yourself thanks to long-lost clips of the *original* Marty McFly—a fresh-faced but lifeless Eric Stoltz—on the extras.

3. Avatar: Extended Collector's Edition (2009, PG-13) Say what you will about the size of James Cameron's ego, but at least the guy doesn't cheap out when it comes to his DVDs (well, most of the time—see below). This three-disc bonanza can't possibly duplicate the 3-D IMAX experience. But it gives you the next best thing: more. Like adding 16 minutes to the film seen in theaters and another 45 minutes of deleted scenes.

4. The Bridge on the River Kwai: Collector's Edition (1957, PG) Before putting on this Blu-ray, I would have said it's impossible to make *any* David Lean film look better than it already does. I would have been wrong. The maestro's wide-screen prisoner-of-war adventure (featuring a towering Alec Guinness performance) is pure movie magic. If you care about cinema, then you need to add this to your library.

5. Hachi: A Dog's Tale (2010, G) Never heard of it? You're not alone. This gut-wrenching and criminally underseen Richard Gere family film stealthily limped straight to DVD. Which is a travesty, because Lasse Hallström's heartwarming man-and-his-loyal-dog story turned me into a sobbing puddle of goo. In a good way.

THE WORST DVDs OF THE YEAR

1. Avatar—With No Extras?! (2009, PG-13) Great movie, but this was a rip-off. Fox released a bare-bones single-disc version seven months before the loaded three-disc set (see above), forcing fans to open their wallets twice. Shameless.

2. Showgirls (1995, NC-17) I'm all for irony and kitsch, but trotting out yet *another* tarted-up version of Paul Verhoeven's pole-dance-apalooza ("15th Anniversary Sinsational Edition") won't make it a classic. Stop already.

3. Kill Switch (2008, R) Steven Seagal plays a lumbering Southern-fried detective in this lame hodgepodge of serial-killer clichés. Crappy even by the ankle-low standards of other straight-to-DVD Seagal flicks.

PHOTOGRAPH BY VIRGIL BASTOS

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TV

BY KEN TUCKER

THE BEST SHOWS OF THE YEAR

1

BREAKING BAD

AMC

This was the season when the secrets were revealed. Walt (Bryan Cranston) admitted to his wife he cooked meth, a confession that almost led to divorce, but in the twisted yet logical morality of *Breaking Bad*, such reluctant honesty ended up bringing the couple back together. Sure, this season featured two silent-but-deadly cousins sent from Mexico to try to kill our increasingly not-mild-mannered chemistry teacher. But the thriller aspects of *Bad* were set alongside relationship drama, as Jesse (Aaron Paul) took responsibility for his life, entering rehab and insisting on an equal say in his business arrangement with Walt. Which led, of course, to greater danger for both of them, much of it emanating from Gus (Giancarlo Esposito), the quietly ruthless double- and triple-crossing drug dealer. The performances of Anna Gunn as Walt's wife, Skyler, and Dean Norris as Walt's brother-in-law, Hank, were as superb as Cranston's and Paul's. Show creator Vince Gilligan and his writers have done a remarkable job of maintaining our loyalty to Walt and Jesse at a time when they no longer feel loyal to each other. Shot with an open-sky Southwestern beauty that only makes its grungy behavior more striking, *Breaking Bad* had a season that amounted to a Coen brothers movie the Coen brothers will never make.

2. Fringe (FOX)
We who have come to relish the parallel-universe dual personalities assumed by (among others) Anna Torv and John Noble can be rather geeky. We forget to proselytize to newbies for *Fringe*'s rich family-unit storytelling. In other words, it's really not too late to jump into TV's most cleverly arranged drama, full of thrills and strained relationships, laughs and nuanced acting. Noble, Torv, and the deceptively restrained Joshua Jackson should, to put it bluntly, be Emmy nominees, and *Fringe* deserves more credit for the enthusiastic audience it has created.

3. The Good Wife
(CBS) This is the shining reason broadcast television still exerts its old, magical allure: In a prime-time schedule filled with crap competition shows and

▶ Illustration by **TAVIS COBURN**

predictable procedurals, *The Good Wife* is soap opera of the highest intricacy. The marriage of Alicia and Peter Florrick (Julianna Margulies and Chris Noth) is consecrated in public and private, with YouTube and the tabloids as its witnesses. A courtroom drama, a family saga, a thriller (where Archie Panjabi's Kalinda goes, danger follows), *The Good Wife* is the flourless chocolate cake of TV: rich and dense.

John Noble and Joshua Jackson on *Fringe*

4. NBC Thursday sitcoms
Parks and Recreation, Community, and *30 Rock* (NBC)

With *The Office* tinkering with its tone in preparation for Steve Carell's departure, these three became Thursday's most experimental eager-beavers. *Parks and Recreation*'s ensemble united to form a warmly wacky bond with us; I'd hand Nick Offerman and Chris Pratt an Emmy each right now. *Community* mastered a new blend of pop culture critique and slapstick; it packs more jokes into every episode than any sitcom this side of...well, *30 Rock*. Speaking of Tina Fey's creation, it fully embraced the subtext that dares not speak its name: No matter whether they're with Matt Damon or Elizabeth Banks or whoever, the show is really about the love between Liz Lemon and Jack Donaghy. (Don't) get a room, kids!

Timothy Olyphant and Joelle Carter on *Justified*

5. Mad Men (AMC)

The season's stated theme—"Who is Don Draper?"—did signal the superb central performance by Jon Hamm. But the finest achievement this time out was the way *Mad Men* became such a flexible ensemble show. Some weeks it was a grand screwball comedy, at other times a somber chamber piece. Many weeks it managed to be both in one hour. I love Elisabeth Moss' bold, go-for-it performance as the mannerly but ferociously ambitious Peggy. I was shocked (with pleasure) at Don's abrupt proposal to Megan (Jessica Paré): Marriage with a Don who's located a new adventurousness within himself is going to be both an exhilarating and a bumpy ride. Here's hoping next season makes more room for January Jones—the show needs all of its mad women as much as its mad men.

6. Justified (FX)

Not since Pam Grier in *Jackie Brown* has any actor delivered Elmore Leonard's stoic curtness as straightforwardly as Timothy Olyphant. As U.S. Marshal Raylan Givens, he's taken Leonard's blunt-force creation and imbued him with loyalty—he can't quite dislike his old boyhood friend, the violent born-again scam artist played by Walton Goggins—and restlessness. (Warning, gals: You'll find a tin star where a romantic's heart should be.)

7. Friday Night Lights (DIRECTV, NBC)

This calendar year included, between DirecTV and NBC, the fourth and much of the final, fifth season of this great drama. The

FRINGE: LIANE HENTSCHER/FOX; *JUSTIFIED*: PRASHANT GUPTA/FX

SOUNDBITES
TV

"I'M NOT REALLY NECESSARY. THE LAST TIME I SAID THAT, I WAS IN A THREE-WAY WITH TWO OF THE BACKSTREET BOYS."
—Jenna (Jane Krakowski) on *30 Rock*

"I'm having a really difficult time hearing anything you have to say today, because your hair looks like a briar patch. I keep expecting racist animated Disney characters to pop up and start singing songs about living on the bayou."
—Sue (Jane Lynch), to Will (Matthew Morrison), on *Glee*

"THE PARADE WAS AWESOME, THOUGH. ANGELA LANSBURY WAS THE GRAND MARSHAL. GOOD TIMES, SHE WROTE."
—Phil (Ty Burrell), about attending a Rose Bowl game, on *Modern Family*

"SHE'S PARANOID, NEEDY, AND JEALOUS. ALL OF WHICH MAKE HER GOOD IN BED, BUT THE REST OF THE TIME IT'S HELL."
—Ray (Zach Galifianakis) on *Bored to Death*

"This girl was really rude to me at the mall, so I created a fake IM account from a hot guy at her high school, and now I'm trying to make her anorexic."
—Kelly (Mindy Kaling) on *The Office*

"This whole experience has been so surreal. I never thought I'd be jealous of the long, illustrious run that NBC gave *Joey*."
—Conan O'Brien on *The Tonight Show*

"The cemeteries here in New York have run out of plots. Well, *CSI* ran out of plots three years ago and they're still going strong, so what is the problem?"
—David Letterman on *Late Show*

KRAKOWSKI: MARY ELLEN MATTHEWS/NBC; LYNCH: PATRICK ECCLESINE/FOX; KALING: MITCHELL HAASETH/NBC; O'BRIEN: ART STREIBER/TBS; BURRELL: BOB D'AMICO/ABC

series weathered the departure of key actors and built the stage for excellent performances by new ones, such as Michael B. Jordan (Vince) and Jurnee Smollett (Jess). What could have been an icky subplot—Julie going to college and getting involved with a married teacher—became a showcase for Aimee Teegarden's mature, subtle acting. And at its center, Kyle Chandler's Eric and Connie Britton's Tami confirmed the idea that *FNL* isn't a sports show—it's a family show, with a classic portrayal of a marriage at its center.

Sofia Vergara and Julie Bowen on *Modern Family*

8. Modern Family

(ABC) Much praise has been deservedly heaped upon *Modern Family* for being the freshest reinterpretation of the network sitcom in years. So I'll use this space to single out two *Family* members in particular: Ty Burrell's Phil Dunphy is the sincere father as a goof—the comic version of John Updike's Rabbit Angstrom. And Julie Bowen has grabbed hold of Claire Dunphy to perfect a deadpan double take to rival many excellent silent-film comedians. She delivers a punchline with stinging precision as well. When they interact, Phil and Claire are the anti–Eric and Tami: They seem wholly unsuited for each other, and yet their fundamental affection for each other's flaws reminds you that every good marriage has a code of its own, its secret known only to the pair.

9. Men of a Certain Age (TNT)

Ray Romano could have stayed home and counted his *Everybody Loves Raymond* money until he keeled over, but he seems to be a workaholic malcontent—you know, a creative person—and there's a sober side to his hangdog demeanor. Which means his canny move to hour-long TV wasn't to "prove he could do drama," but rather to create a loose, indie-film-feeling series that laces heartbreak with humor. Enlisting Andre Braugher and Scott Bakula as his comrades resulted in three bold, intriguing amigos. Who would not want to join them when they sit around that diner, kibitzing and showing each other no mercy—all in the name of friendship?

10. Work of Art: The Next Great Artist

(BRAVO) The year's most surprisingly engrossing new reality show, with cutthroat competition invading pristine art galleries. We were introduced to TV's best new judge—the peppery Jerry Saltz—and contestants displaying degrees of talent, fakery, and egotism. It's just like the art world itself!

▶ KEN'S **BONUS** PICKS!

1 **Best Sitcom Canceled Too Soon** *Better Off Ted* (ABC)

2 **Best Drama Canceled Too Soon** *Rubicon* (AMC)

3 **Best TV Movie** *Temple Grandin* (HBO)

4 **Best Stand-Up Comedian on a Sitcom** Louis C.K. on *Louie* (FX)

5 **Best Non-Sitcommy Acting on a Sitcom** Ted Danson on *Bored to Death* (HBO)

Temple Grandin

Bored to Death

MODERN FAMILY: ERIC MCCANDLESS/ABC; *TEMPLE GRANDIN*: VAN REDIN/HBO; *BORED TO DEATH*: BARRY WETCHER/HBO

THE WORST SERIES OF THE YEAR

(Clockwise from top) *Kate Plus 8, America's Got Talent,* and *Losing It With Jillian*

1. Kate Plus 8 (TLC) Sure, a gal's gotta make a living. But better Kate Gosselin should go back to nursing—or even find another reality show à la *Dancing With the Stars* to vent her free-floating rage—than foist her bad temper and questionable child rearing on America and those poor kids of hers. Added pain in watching: wondering if those tykes will ever have a strong father figure in their lives.

2. America's Got Talent (NBC) To watch this, you would think most of the talent came from unstable citizens. Plus, the Susan Boyle phenomenon turned the judging into mawkish overpraising. You'll never convince me that Sharon Osbourne—the same woman whose bile spewed from one of my five worst last year (Fox's *Osbournes: Reloaded* variety show)—is a sincere pussycat now. Nor that a fawning Howie Mandel is a good replacement for an effusive David Hasselhoff.

3. Undercover Boss (CBS) Humiliating workers while glorifying employers who give token rewards to stressed laborers: Wow, what an entertainment concept! By the time this hit went into its second season, the only people who seemed fooled by the undercover gimmick were the clueless, callus-less CEOs who were so eager to look like salts of the earth. Dock their bonuses, I say.

4. Pretty Little Liars (ABC Family) *Junky Manipulative Brats* is more like it. There's nothing intrinsically wrong with teen TV that celebrates bad behavior; that's one of the reasons the genre exists—to shock parents and give kids naughty ideas. But when the bad behavior is executed so poorly, via stiff acting, a vibe of cruel creepiness, and smug dialogue—well, someone must stand up for the craft of cynical media manipulation: *Pretty Little Liars*, you must try harder and be better.

5. Losing It With Jillian (NBC) The overbearing *Biggest Loser* bully tried to go into the heart-warming-family-advice racket, and lost most of her audience.

KATE PLUS 8: PETER KRAMER/AP IMAGES; *LOSING IT WITH JILLIAN:* MITCHELL HAASETH/NBCU PHOTO BANK; *AMERICA'S GOT TALENT:* CHRIS HASTON/NBC

IF YOU RECEIVED A TEXT MESSAGE ADVERTISING THE DVD RELEASE OF THE MOTION PICTURE *ROBOTS* IN SEPTEMBER OR OCTOBER 2005, PLEASE READ THIS NOTICE CAREFULLY AS YOU MAY BE ENTITLED TO A $200 PAYMENT FROM A CLASS ACTION SETTLEMENT

Para una notificacion en Español, visitar www.LozanoTextSettlement.com

A proposed class action settlement has been reached in a lawsuit against Twentieth Century Fox and FoxStore.com over allegedly unsolicited text messages advertising the DVD release of the motion picture *Robots* being sent to consumers' cell phones. For complete information, visit www.LozanoTextSettlement.com. **The sole purpose of this Notice is to inform you of the settlement so that you can decide what to do about it.**

Plaintiff alleges that Defendants' conduct violated the federal Telephone Consumer Protection Act and seeks to represent a group or "class" of persons who received such text messages. Defendants deny they violated any law, but the parties have agreed to settle the lawsuit to avoid the uncertainties and expenses associated with ongoing litigation.

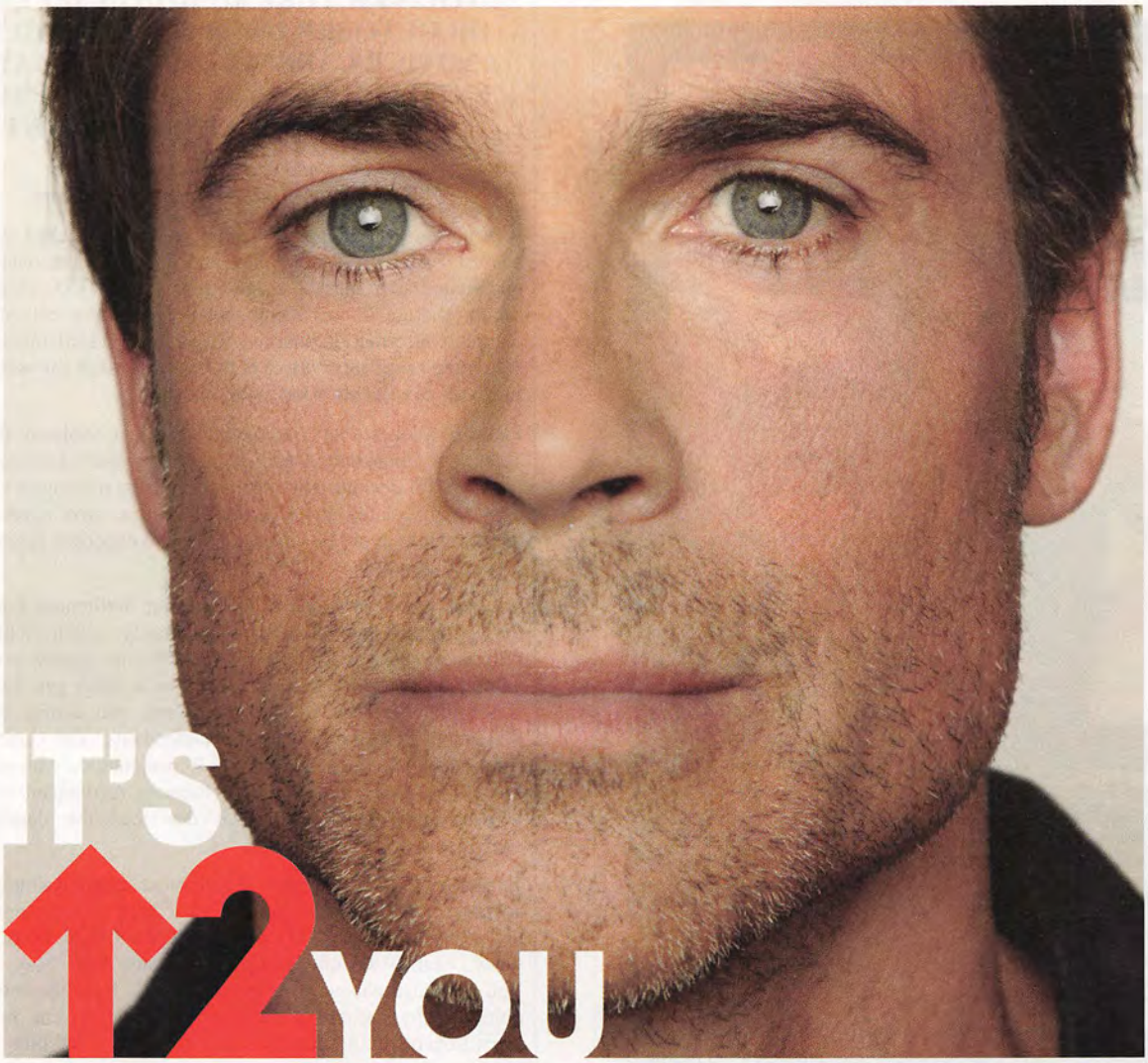
The settlement provides a $16 million Settlement Fund to pay the claims of Class Members who qualify, which includes $3.75 million in costs and attorney's fees. If you qualify, you may be entitled to receive a $200 payment, or a lesser *pro rata* amount if the expenses, fees, incentive award, and claims exceed the Settlement Fund created by the Defendants. The Court has also appointed Victor Lozano as Class Representative who will receive $15,000 for his services. The Settlement Agreement available at www.LozanoTextSettlement.com describes the details of the settlement.

To qualify for a $200 payment, you must submit a timely, truthful, accurate and properly completed Claim Form signed under penalty of perjury. You may submit the Claim Form online at www.LozanoTextSettlement.com no later than May 30, 2011. You may also choose to exclude yourself from the settlement or object to the settlement. Complete information can be found at www.LozanoTextSettlement.com. You may also hire your own attorney at your own cost.

Summary Of Your Legal Rights And Options In The Settlement

You May:		Due Date:
SUBMIT A CLAIM FORM at www.LozanoTextSettlement.com	The only way to get a payment. Give up your right to be part of any other lawsuits involving claims associated with this case.	Either the online Claim Form must be submitted or the paper Claim Form must be postmarked and sent to the Settlement Administrator by **May 30, 2011** or your claim will be rejected.
EXCLUDE YOURSELF	Get no payment. Keep any right you may have to pursue claims associated with this case.	Your exclusion request must be in writing and ***postmarked*** to the Settlement Administrator no later than **February 15, 2011.**
OBJECT	Write to the Court about the reasons that you're against the settlement. Must not have excluded yourself from Settlement Class.	Your Objection must be in writing and filed with the Court by **February 15, 2011.** Postmark and send objection to attorneys for all parties to the lawsuit no later than **February 15, 2011**.
DO NOTHING	Get no payment. Give up any right you may have to pursue claims associated with this case.	

For complete information about your options, the settlement, related Court documents, and Claim Forms, please visit www.LozanoTextSettlement.com or call the Settlement Administrator at 1-877-695-7495. You may also contact the attorneys for the class: Jay Edelson, Myles McGuire, Michael J. McMorrow, and Ryan D. Andrews of Edelson McGuire, LLC through www.edelson.com or calling 1-866-354-3015.



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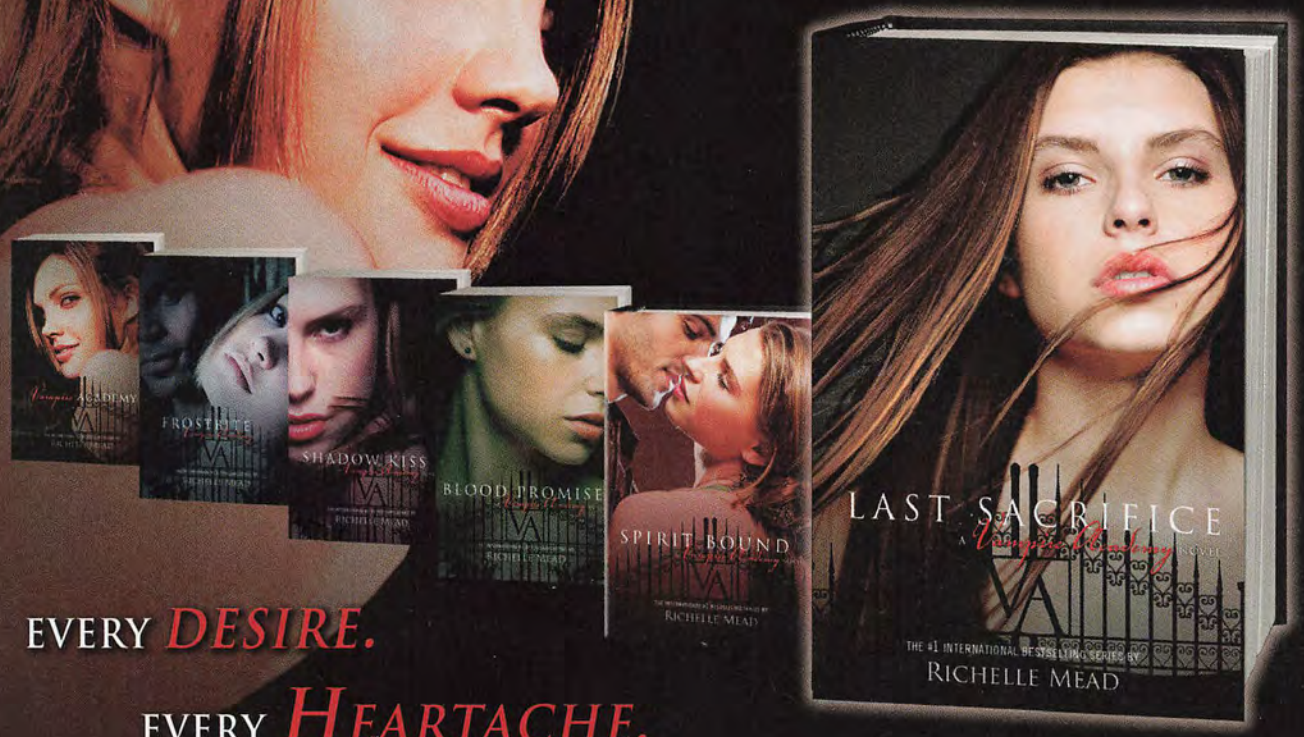

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OUR FAVORITE EPISODES

Jon Hamm on *Mad Men*

MICHAEL YARISH/AMC

1 MAD MEN

"THE SUITCASE" (SEPT. 5, AMC)

Don Draper (Jon Hamm) hit rock bottom—and *Mad Men* reached its creative peak—in an episode devoted almost entirely to the boozy-woozy adman and his copywriter protégée Peggy Olson (Elisabeth Moss) as they struggled to write a Samsonite ad and sort through their complex emotional baggage. Set on the night of Muhammad Ali's fabled "phantom punch," Matthew Weiner's punchy script gave Hamm and Moss their finest hours, and floored us with heavyweight drama. —*Jeff Jensen*

2. Grey's Anatomy

"SANCTUARY"/"DEATH AND ALL HIS FRIENDS" (MAY 20, ABC)

The "gunman in the hospital" concept could have played like a desperate grab for attention by a past-its-prime phenomenon. Instead, its tightly plotted suspense evoked deep wells of emotion that we didn't know we still had for the hospital melodrama as it ended its sixth season; and its wrenching surgery-at-gunpoint climax took our relationship with McDreamy & Co. to a whole new level, setting the course for a triumphant seventh season. —*Jennifer Armstrong*

3. It's Always Sunny in Philadelphia

"DEE REYNOLDS: SHAPING AMERICA'S YOUTH" (NOV. 11, FX)

While Dee (Kaitlin Olson) and Charlie (Charlie Day) were busy with their new jobs at the school, the rest of the guys debated the appropriateness of cinematic blackface, using their homemade masterpiece—*Lethal Weapon 5*—as fuel for the argument. Seeing Mac (Rob McElhenney) in blackface was plenty offensive, as was watching Frank (the always great Danny DeVito) in a far-too-explicit sex scene, but luckily it was also proof that *Sunny*'s at its best while shining a light on the politically incorrect. —*Kate Ward*

4. The Walking Dead

"GUTS" (NOV. 7, AMC)

One of the most appealing things about *The Walking Dead* for non-horror nuts is the way Andrew Lincoln's Rick Grimes so winningly wears his heart on his sleeve. But in the appropriately named "Guts," he also wore a length of human intestine as a scarf to fool the zombie hordes into believing he was one of them. The result may well be the goriest hour of TV ever made. —*Clark Collis*

5. Sherlock

"A STUDY IN PINK" (OCT. 24, PBS)

The BBC's *Sherlock Holmes* update intricately mixed rapid-fire wit with almost unbearable tension, and never more so than when brilliant social misfit Holmes (Benedict Cumberbatch) and gimpy new partner Watson (Martin Freeman)

had to uncover why perfectly happy people started killing themselves for no reason. If you want to see what masterful suspense looks like, then simply study "A Study in Pink." —*Dalton Ross*

6. The Big Bang Theory

"THE PANTS ALTERNATIVE" (MARCH 22, CBS)

Jim Parsons' Sheldon is good at many things, but public speaking isn't one of them. Sheldon's alcohol-fueled onstage meltdown—complete with an appearance from the "dark side of the moon"—earned him an Emmy and gave *Bang* fans a glimpse of what happens when one of TV's most buttoned-up characters gets, well, unbuttoned. —*Margaret Lyons*

7. The Good Wife

"CLEANING HOUSE" (OCT. 19, CBS)

The first three episodes of *The Good Wife*'s stellar second season were merely an appetizer for this hour's juicy main course, which saw steely, enigmatic investigator Kalinda (Archie Panjabi) spectacularly bash the car of her nemesis Blake (Scott Porter) to bits with a baseball bat before sealing the rearview window with a kiss. Can a pair of actors share extreme tension and an Emmy? We sure hope so. —*Tanner Stransky*

8. Cougar Town

"FINDING OUT" (MAY 19, ABC)

Stop judging this series based on its title and start thinking of it as a companion piece to star Courteney Cox's previous sitcom, or, more fittingly, *(Adult) Friends*. This episode, in which Jules (Cox) and Grayson (Josh Hopkins) tried to tell her ex-husband, Bobby (Brian Van Holt), they're dating, perfectly captured the series' revamped style, which meant a focus on the brilliant ensemble (kudos to Busy Philipps and Ian Gomez), and genuine warmth. —*Tim Stack*

Alison Brie on *Community*

9. Community

"MODERN WARFARE" (MAY 6, NBC)

"Warfare" showcased NBC's community-college meta-comedy at the top of its parodic game. That week's game: paintball. The episode nailed all the right action-movie clichés and nicely toyed with the antiromance of Jeff (Joel McHale) and Britta (Gillian Jacobs). Worth it for this line alone: "Come with me if you don't want paint on your clothes." Okay. —*Dan Snierson*

10. 24

"DAY 8: 11:00 A.M.–12:00 P.M." (MAY 3, FOX)

After eight seasons of often ridiculously over-the-top torture, there wasn't much Jack Bauer could do in the show's final year that could shock fans—but his fatal shooting of Katee Sackhoff at point-blank range came close. Granted, there was nothing redeeming about her CTU analyst/mole Dana Walsh, but Jack had shown mercy to far worse villains. Well, not really. —*Lynette Rice*

THE WORST EPISODES OF THE YEAR

Outsourced

1. Outsourced "Pilot" (NBC)
It's not a totally terrible idea to set a sitcom in an Indian customer-service call center for American novelty products. It is, however, a terrible idea to include a running joke about diarrhea. Especially when that's only one of many quips about how wacky and weird and—go figure!—foreign the culture there is. —*JA*

2. Sarah Palin's Alaska "She's a Great Shot" (TLC) Yeah, we all know that Sarah Palin likes to hunt, but to actually watch her take down an innocent caribou, pose with its still-warm carcass, and then skin the flesh from its dead legs was certainly no Tea Party. —*Lesley Savage*

3. Brothers & Sisters "Brief Encounter" (ABC)
The Walker family attend an underwear party (!) for Sarah's boyfriend and confront their mother, Nora (Sally Field, who deserves better), whom they believe is having a secret lesbian affair. Instead, the old gal is simply hiding her job as a florist. Oh, those wacky Walkers! This utterly inane episode made us long for the dry, dusty Ojai vineyards plotlines. —*Tim Stack*

4. The Hasselhoffs "Addiction" (A&E)
And you thought David Hasselhoff was annoying *before*! There was nothing remotely real about this thankfully short-lived reality show in which the Hoff ran around flipcamming himself while randomly yelling out "HoffSpace!" for no apparent reason other than to shamelessly plug his website. "Addiction" showed how much the Hasselhoffs love caffeine. And how much we hate watching them drink it. —*DR*

5. Outlaw "Pilot" (NBC)
Let's review: A Supreme Court justice with a gambling problem (Jimmy Smits) gets booted from a casino, spars with a woman from the ACLU outside the casino, sleeps with her, and then, after rewatching an interview with his dead liberal father, abandons his ultraconservative ideology, casts the deciding vote to grant a death-row inmate a new trial, resigns from the court, and becomes the inmate's lawyer? No. —*DS*

COMMUNITY: NBC; BEN RAPPAPORT: HARPER SMITH/NBC; REBECCA HAZLEWOOD: MITCHELL HAASETH/NBC

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2010 BREAKOUT TV STARS

Archie Panjabi

THE GOOD WIFE

Complex, mysterious characters rule on CBS' vaunted legal drama *The Good Wife*, but none more so than Archie Panjabi's tenacious investigator Kalinda Sharma. Is she a lesbian? Where'd she come from? Is she going to kill—or make out with—fellow investigator Blake (Scott Porter)? Those questions are what keep us wanting more from Panjabi, who won an Emmy for the role. However, the actress hopes she won't have to provide answers anytime soon. "I feel that as soon as we confirm anything about Kalinda, the excitement about the character drops," says Panjabi, 38. "The biggest reward for me is seeing how much people like her." —*Tanner Stransky*

▶ Photograph by **RICHARD PHIBBS**

Archie Panjabi photographed on Oct. 23, 2010, in New York City

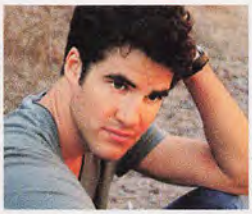
Q: JOHN NUTTAL/THE CW; CRISS: REBECCA SANABRIA/FOX; LINCOLN: LIONEL CIRONNEAU/AP IMAGES; DOBREV: PHOTOGRAPH BY MICHAEL MULLER

Maggie Q
NIKITA

Maggie Q got her start in Asian action films and U.S. productions like *Mission: Impossible III* but says that starring in her own hour-long action drama has been her most intense gig yet. "Now that I'm on TV, I'm flashing back 12 years to a time when I was really hustling, but I'm an older hag now," laughs Q. And while *Nikita* may not be winning in the ratings, the 31-year-old star is winning over viewers with her lithe and lovely portrayal of rogue assassin Nikita. Says Q, "I was out shopping and these women come up to me and go, 'You are badass, girl!' It just makes me laugh because I'm, like, 90 pounds soaking wet." —*Tim Stack*

Andrew Lincoln
THE WALKING DEAD

"The greatest thing about the show is how ridiculously extreme it is, and how you never, ever have any idea where it's going to go," says Andrew Lincoln, who plays lawman Rick Grimes on AMC's *The Walking Dead*—the gutsy-gory zombie survival drama that has made him an overnight star. The 37-year-old English thesp, who's been working steadily in British film and TV for well over a decade, was perhaps best known Stateside for his small but memorable role as the hopeless romantic with a crush on Keira Knightley in *Love Actually*. Lincoln says he studied Gary Cooper Westerns to prepare for the angsty and idealistic Grimes, though he's still having trouble wrapping his mind around *Dead*'s stunning success. "I never imagined I'd be wearing a Stetson and getting chased by 200 zombies," he laughs. "Apparently we get to do it again next year. Can't wait." —*JJ*

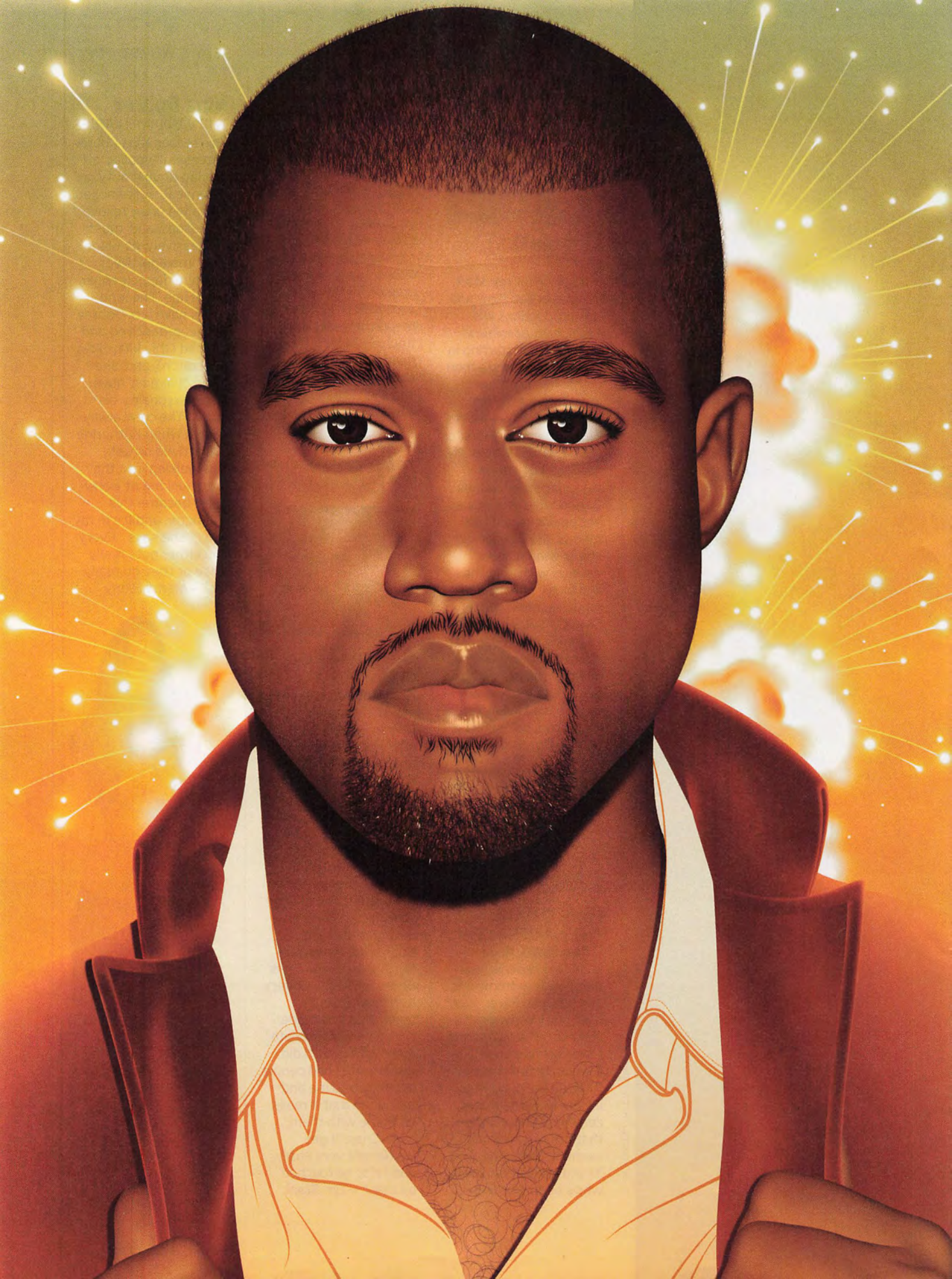


Darren Criss
GLEE

It took about 2 minutes and 11 seconds for Darren Criss to turn into a bona fide Gleek phenomenon. That tiny snippet of time was the length of Criss' cover of "Teenage Dream," which became the Fox hit's fastest-selling single yet. "It was a blast," says the 23-year-old of tackling the Katy Perry tune. "I can't tell you how grateful I am." But it's the warm relationship between Criss' Blaine and Chris Colfer's Kurt, both out gay teens, that has made the character resonate most with fans. "I did a show and I had people coming up to me and telling me that it really hit home with them," says Criss. "I get *verklemmt* very easily, and I was so touched by that." —*Tim Stack*

Nina Dobrev
THE VAMPIRE DIARIES

This season Nina Dobrev successfully pulled off playing double duty: as the sweet, soft-spoken Elena we grew to love in season 1 and, most impressively, as Elena's sexy, manipulative vampire doppelgänger, Katherine. The long hours have left Dobrev, 21, sleep-deprived and bruised (this kitty likes to scratch), and, she jokes, "I almost have split-personality disorder." The crew always knows when Katherine has arrived on set: "I'm walking into the room looking at everyone. I become this character, and it's in my body," she says. "Everyone either gets really close or they go really far." —*Mandi Bierly*



MUSIC

BY LEAH GREENBLATT

THE BEST ALBUMS OF THE YEAR

1

KANYE WEST

MY BEAUTIFUL DARK TWISTED FANTASY

If every generation gets the pop icon it deserves, we must have wrought some crazy karmic algorithm to earn a star like Kanye West. Rarely has mainstream entertainment felt as out-there and immediate as it does in the form of this one man—a raw-nerved virtuoso whose psyche seems to funnel directly into the blazing narratives he sets to beats. • His fifth studio album's volcanic lead single, "Power," rides in on the proggy wallop of King Crimson's "21st Century Schizoid Man." And what follows is nothing if not a 21st-century schizoid ride, on which our mercurial captain is by turns furious and contrite, swaggering and painfully unguarded. But nearly always, he is brilliant—from the subterranean fame-sick blues of "Gorgeous" to the Rihanna-assisted drum-line scorcher "All of the Lights" and tormented Swiftgate postmortem "Runaway." • The man with so many enemies, both real and perceived, does of course still have some very notable friends; they're all over *MBDTF*, most vividly on "Monster," the sonic Godzilla that finds West trading savage verses with Jay-Z, Rick Ross, and a spectacularly unhinged Nicki Minaj. But this *Fantasy*, in the end, is West's alone: a dense, dazzling rap masterpiece—and a thrown gauntlet to all those who forgot, in the wild media rumpus, just how singular his talent is.

2. Arcade Fire

THE SUBURBS

Indie rock, land of eternally alt Peter Pan enchantment, rarely looks to true adulthood with anything but derision or flat-out dread. On their third album, the ardent Canadian collective confront it head-on, in songs both shambolic and subtly masterful—16 rickety, slow-burn beauties that artfully explore the aimlessness and alienation of off-the-turnpike youth, while investing real (if cautious) hope in what's to come. And if the future sounds like the sublime all-the-young-dudes indictment "Rococo" or sweet synth-pop rush "Sprawl II (Mountains Beyond Mountains)," there's good reason to believe.

3. Robyn

BODY TALK Like soccer, unfiltered cigarettes, and subsidized child care,

Illustration by **AUTUMN WHITEHURST**

Swedish export Robyn may always be consigned to the Things That Go Over Much Better in Europe pile. If there were any justice, the 31-year-old Stockholm native would have spent the past year blowing our lacquered prefab-pop dollies right off the radio with *Body Talk*'s fiercely autonomous dance-floor anthems and shimmering, strobe-lit confessions, culled from three EPs released over six (clearly industrious) months. But if the Top 40 doesn't want her, we'll gladly take the private headphone raptures she supplies.

4. The Black Keys

BROTHERS The swampy blues-rock stomp that the Akron, Ohio, duo built—or rather, gleefully dismantled—over the course of five albums wasn't broken, but on their sixth, they made it bigger and better. The stylistically rich *Brothers* choogles on in a woolly, loose-limbed style that's part Howlin' Wolf, part Manfred Mann, and as insidiously hooky as anything they've ever done.

5. Big Boi

SIR LUCIOUS LEFT FOOT: THE SON OF CHICO DUSTY Calling him OutKast's less flamboyant half is, as the fabulously outré title of his solo debut implies, still a very relative term. *Lucious*, with its swooping cadences, dizzyingly nimble rhymes, and funky, fat-bottomed Dirty South beats, isn't made for cheap takeaway

SOUNDBITES
MUSIC

"Today's Sesame Street will NOT be brought to you by the number 34 or the letter D."
—Russell Brand in a tweet after Katy Perry's cleavage-heavy *Sesame Street* spot got the ax

"HE'S SUCH A TINY LITTLE BABY! I WOULD'VE LOVED TO PUSH HIM AROUND ONSTAGE IN A CARRIAGE."
—Ke$ha, talking about Justin Bieber in a March interview

"I HAVE DECIDED TO BECOME THE BEST RAPPER OF ALL TIME! I PUT IT ON MY THINGS TO DO IN THIS LIFETIME LIST!"
—Kanye West in a tweet

"I think it's the stupidest thing he's ever done in his life. He's a sacred American institution of rock & roll, and he just threw it all out the window. Just stomped on it and set it on fire."
—Kid Rock gives EW his thoughts on Steven Tyler becoming an *American Idol* judge

"I'm like, F--- you/ and f--- her too."
—Cee Lo Green

"AND TO THE FANS, I'LL NEVER LET YOU DOWN AGAIN, I'M BACK/I PROMISE TO NEVER GO BACK ON THAT PROMISE, IN FACT/LET'S BE HONEST, THAT LAST RELAPSE CD WAS EHH."
—Eminem in "Not Afraid"

BRAND: LIONEL HAHN/ABACAUSA.COM; WEST: JAMIE MCCARTHY/GETTY IMAGES FOR ACE AWARDS; GREEN: JOE KOHEN/WIREIMAGE.COM

FLOVENT helps prevent asthma symptoms, so she can breathe easier.*

It's hard to watch your kid having a tough time breathing. Fortunately, FLOVENT can help. Taken daily as directed, it can help prevent symptoms before they start because it helps reduce airway inflammation, an underlying cause of asthma symptoms. FLOVENT is not for, and should not be used to treat, sudden symptoms. It won't replace a rescue inhaler.

FLOVENT is approved for use in children with asthma ages 4 and older. Can FLOVENT help prevent your child's asthma symptoms? Ask your doctor today.

Important Safety Information About FLOVENT DISKUS

- Do not use FLOVENT DISKUS to treat sudden symptoms of asthma. **FLOVENT DISKUS is not a rescue inhaler and should not be used to give you fast relief from your asthma attack.** Always use a rescue inhaler, such as albuterol, during a sudden asthma attack.
- Do not use FLOVENT DISKUS if you have severe allergy to milk proteins or fluticasone propionate. Ask your doctor if you are not sure.
- Tell your doctor about the medicines you take and about all of your medical conditions. **Do not stop taking FLOVENT DISKUS, even if you are feeling better, unless your doctor tells you to.** If you miss a dose, just take your next scheduled dose when it is due. **Do not take 2 doses at the same time unless your doctor tells you to. If you are not sure about your dosing, call your doctor.**
- If you have not had or have not been vaccinated against chickenpox, measles, or active tuberculosis, you should stay away from people who are infected. You should avoid exposure to chickenpox, measles, and tuberculosis. If exposed, consult your healthcare provider without delay.
- FLOVENT DISKUS can cause serious side effects, including:
  - **fungal infections (thrush) in your mouth and throat.** Tell your doctor if you have any redness or white-colored coating in your mouth.
  - **weakened immune system and decreased ability to fight infections.** Worsening of existing tuberculosis, fungal, bacterial, viral, or parasitic infections, or ocular herpes simplex may occur. Symptoms of infection may include: fever, pain, aches, chills, feeling tired, nausea and vomiting. Tell your doctor about any signs of infection while you use FLOVENT DISKUS.
  - **decreased adrenal function (adrenal insufficiency).** Symptoms of decreased adrenal function include tiredness, weakness, nausea and vomiting, and low blood pressure. Decreased adrenal function can lead to death.
  - **allergic reaction (anaphylaxis).** Call your doctor and stop FLOVENT DISKUS right away if you have any symptoms of an allergic reaction: swelling of the face, throat, and tongue, hives, rash, breathing problems.
  - **lower bone mineral density.** This may be a problem for people who already have a higher chance of low bone density (osteoporosis).
  - **slow growth in children.** The growth of children using FLOVENT DISKUS should be checked regularly.
  - **eye problems including glaucoma and cataracts.** Tell your doctor about any vision changes while using FLOVENT DISKUS. Your doctor may tell you to have your eyes checked.
  - **increased wheezing (bronchospasm).** Increased wheezing can happen right away after using FLOVENT DISKUS. Always have a rescue inhaler with you to treat sudden wheezing.
- **The most common side effects of FLOVENT DISKUS include** a cold or upper respiratory tract infection, throat irritation, nausea and vomiting, fever, and headache.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

*Children ages 4 to 11 taking FLOVENT 50 mcg experienced improved lung function on a breathing test compared to placebo. Your child's results may vary.

Visit myFLOVENT.com

Please see summary of Important Safety Information about FLOVENT DISKUS on next page.

GSK for you — If you don't have prescription coverage and can't afford your medicines, visit GSKforYou.com or call 1-866-GSK-FOR-U (1-866-475-3678)

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(fluticasone propionate inhalation powder, 50 mcg)

FloVent® Diskus® 50 mcg, 100 mcg, 250 mcg

(fluticasone propionate inhalation powder, 50 mcg, 100 mcg, 250 mcg)

BRIEF SUMMARY

This summary does not take the place of talking to your healthcare provider about your medical condition or treatment. See full Prescribing Information for complete product information.

What is FLOVENT DISKUS?

FLOVENT DISKUS is an inhaled prescription corticosteroid medicine for the long-term treatment of asthma in people aged 4 and older.

- FLOVENT DISKUS helps to prevent symptoms of asthma.
- FLOVENT DISKUS does not treat the sudden symptoms of an asthma attack, such as wheezing, cough, shortness of breath, and chest pain or tightness. **Always have a fast-acting bronchodilator medicine (rescue inhaler) with you to treat sudden symptoms.**

It is not known if FLOVENT DISKUS is safe and effective in children younger than 4 years of age.

Who should not use FLOVENT DISKUS?

Do not use FLOVENT DISKUS:

- to treat sudden symptoms of asthma. **FLOVENT DISKUS is not a rescue inhaler and should not be used to give you fast relief from your asthma attack.** Always use a rescue inhaler, such as albuterol, during a sudden asthma attack.
- if you have severe allergy to milk proteins or fluticasone propionate. Ask your doctor if you are not sure.

What should I tell my doctor before taking FLOVENT DISKUS?

Before you use FLOVENT DISKUS, tell your doctor if you:

- have liver problems.
- have been exposed to chickenpox or measles.
- have any other medical conditions.
- are pregnant or planning to become pregnant. It is not known if FLOVENT DISKUS will harm your unborn baby. Talk to your doctor if you are pregnant or plan to become pregnant.
- are breastfeeding or plan to breastfeed. It is not known if FLOVENT DISKUS passes into your breast milk. You and your doctor should decide if you should use FLOVENT DISKUS while you breastfeed.

Tell your doctor about all the medicines you take including prescription and non-prescription medicines, vitamins, and herbal supplements. FLOVENT DISKUS may affect the way other medicines work, and other medicines may affect how FLOVENT DISKUS works. Especially, tell your doctor if you take:

- anti-viral medicines, including medicines that contain ritonavir (commonly used to treat HIV infection or AIDS).
- any other corticosteroid medicines.
- ketoconazole (NIZORAL®), an antifungal medicine.

This is not a complete list of medicines that can affect FLOVENT DISKUS. Ask your doctor if you are not sure if any of your medicines are the kinds listed above.

Know the medicines you take. Keep a list of them and show it to your doctor and pharmacist when you get a new medicine.

How should I use FLOVENT DISKUS?

- Read the detailed Instructions for Use that comes with FLOVENT DISKUS.
- An adult should always watch a child use FLOVENT DISKUS to make sure that it is used correctly, as instructed by your doctor.
- FLOVENT DISKUS comes in 3 strengths. Your doctor has prescribed the one that is best for your condition.
- Use FLOVENT DISKUS exactly as your doctor tells you to use it. Do not change the dose yourself. Your doctor will tell you how many times to inhale your FLOVENT DISKUS and when to use your FLOVENT DISKUS. **Do not** inhale more doses or use your FLOVENT DISKUS more often than your doctor has prescribed.
- FLOVENT DISKUS delivers your dose of medicine as a very fine powder **that most people, but not all, can taste or feel.** Whether or not you can taste or feel your dose of medicine, you should not take more than the prescribed dose. If you are not sure you are getting your dose of FLOVENT DISKUS, contact your doctor or pharmacist.
- It may take 1 to 2 weeks or longer after you start FLOVENT DISKUS for your asthma symptoms to get better. You must use FLOVENT DISKUS regularly. **Do not stop using FLOVENT DISKUS, even if you are feeling better, unless your doctor tells you to.**
- If you miss a dose, just take your next dose at your regular time. **Do not take 2 doses at the same time unless your doctor tells you to. If you are not sure about your dosing, call your doctor.**
- Your doctor may prescribe a rescue inhaler for emergency relief of sudden asthma attacks. Contact your doctor right away if:
  - an asthma attack does not respond to your rescue inhaler or
  - you need more of your rescue inhaler than usual.
- If you also use another medicine by inhalation, you should ask your doctor for instructions on when to use it while you are also using FLOVENT DISKUS.
- Do not use FLOVENT DISKUS with a spacer device.

What should I avoid while taking FLOVENT DISKUS?

- If you have not had or have not been vaccinated against chickenpox, measles, or active tuberculosis, you should stay away from people who are infected.

What are the possible side effects of FLOVENT DISKUS?

FLOVENT DISKUS can cause serious side effects, including:

- **fungal infection (thrush) in your mouth and throat.** Tell your doctor if you have any redness or white-colored coating in your mouth.
- **decreased ability to fight infections.** Symptoms of infection may include: fever, pain, aches, chills, feeling tired, nausea and vomiting. Tell your doctor about any signs of infection while you use FLOVENT DISKUS.
- **decreased adrenal function (adrenal insufficiency).** Symptoms of decreased adrenal function include tiredness, weakness, nausea and vomiting, and low blood pressure. Decreased adrenal function can lead to death.
- **allergic reaction (anaphylaxis).** Call your doctor and stop FLOVENT DISKUS right away if you have any symptoms of an allergic reaction:
  - swelling of the face, throat, and tongue
  - hives
  - rash
  - breathing problems
- **lower bone mineral density.** This may be a problem for people who already have a higher chance of low bone density (osteoporosis).
- **slow growth in children.** The growth of children using FLOVENT DISKUS should be checked regularly.
- **eye problems including glaucoma and cataracts.** Tell your doctor about any vision changes while using FLOVENT DISKUS. Your doctor may tell you to have your eyes checked.
- **increased wheezing (bronchospasm).** Increased wheezing can happen right away after using FLOVENT DISKUS. Always have a rescue inhaler with you to treat sudden wheezing.

Call your doctor right away if you have any of the serious side effects listed above or if you have worsening lung symptoms.

The most common side effects of FLOVENT DISKUS include:

- a cold or upper respiratory tract infection
- throat irritation
- nausea and vomiting
- fever
- headache

Tell your doctor if you have any side effects that bother you or that do not go away. These are not all the possible side effects of FLOVENT DISKUS. For more information ask your doctor or pharmacist.

Call your doctor for medical advice about side effects. You may report side effects to FDA at 1-800-FDA-1088 or 1-800-332-1088.

GlaxoSmithKline
Research Triangle Park, NC 27709
FLD:4BRS May 2010

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FLO969R0 January 2011

singles (though "Shutterbugg" and "Tangerine" are why God—or Steve Jobs—invented the iPod repeat button). This is surround-sound hip-hop for grown fans with attention spans.

6. Sleigh Bells

TREATS It sounds like a high school cheerleader and her hesher boyfriend cut class, got crunked on Four Loko, and blew out all the amps in his basement practice space. In reality, *Treats*' ear-annihilating pop-thrash blitz, built almost entirely on sweat, 808s, and sandblasted guitar riffs by Brooklyn duo Alexis Krauss and Derek Miller, is 10 times more ridiculous. And it's fantastic.

7. Cee Lo Green

THE LADY KILLER

Come for the inescapable summer anthem "F--- You"; stay for the crafty, cinematic soul boogaloos that follow—secret-agent capers, retro-funk rumbles, and some wonderfully swooning ballads, all dipped in the warm elixir of Cee Lo's expressive, endlessly groovy croon.

▶ 10 MORE ALBUMS

1 Joanna Newsom, ***Have One on Me*** **2** Taylor Swift, ***Speak Now*** **3** Deerhunter, ***Halcyon Digest*** **4** Bruce Springsteen, ***The Promise*** **5** Jamey Johnson, ***The Guitar Song*** **6** Sufjan Stevens, ***The Age of Adz*** **7** Rick Ross, ***Teflon Don*** **8** Beach House, ***Teen Dream*** **9** Curren$y, ***Pilot Talk*** **10** Francis and the Lights, ***It'll Be Better***

8. Janelle Monáe

THE ARCHANDROID

A cosmic genre spelunk courtesy of one of pop music's most elastic and genuinely eccentric new talents. *ArchAndroid* skitters blithely from moon-booted space funk and finger-snap R&B to galloping rockabilly and melodious mod orchestrals.

9. Local Natives

GORILLA MANOR

Exactly the kind of free-wheeling, folk-tinged reverb rock that various beardy bohos have been cranking out for decades—just done really, really well. The L.A. quintet lay spiraling, surprisingly propulsive riffs over three-part harmonies that burst open and expand into gorgeous choruses.

10. Laura Marling

I SPEAK BECAUSE I CAN

The precocious 20-year-old Brit, like her boyfriend and sometime collaborator Marcus Mumford of Mumford & Sons, has helped brush the tired kumbaya cobwebs from modern folk, bringing a ferocious poetry and candor to her spare, lyrical laments.

THE WORST ALBUMS OF THE YEAR

Lil Wayne

1. Lil Wayne, *Rebirth* A bizarre nü-metal misfire in which one of the world's most gifted rappers essentially disappears into his own Korn-fed nightmare. Lil Wayne aims for rap-rock Shangri-la, but mostly just sounds like an evil, raspy leprechaun at Ozzfest.

2. Santana, *Guitar Heaven: The Greatest Guitar Classics of All Time* If the ax god's covers disc is headed to *Heaven*, it hit one long layover in the airport karaoke lounge. Carlos Santana wah-wahs dutifully as a motley crew of musicians who should know better (Chris Cornell, India. Arie, Joe Cocker) pillage the classic-rock catalog: Nas turns AC/DC's "Back in Black" into a rap-metal interstitial for an ESPN highlights show, while Gavin Rossdale brings his worst Smashmouth to T. Rex's "Bang a Gong (Get It On)." And the constipated howls Scott Stapp inflicts on Creedence's "Fortunate Son"? Daddy, no.

3. Liz Phair, *Funstyle* Clearly, *Exile in Guyville* is long past gone in the rearview mirror, and the onetime alt goddess can't be faulted for failing to continually re-create one supreme '90s achievement. But that doesn't earn her a pass on these lazy music-industry "critiques," painfully off-key pop ditties, and irksome spoken-word skits. As for the random Bollywood stuff—that's just (curried) gravy.

4. Bret Michaels, *Custom Built* Any year in which a man survives a near-fatal brain hemorrhage *and* wins *The Celebrity Apprentice* should be considered a triumph. We would be remiss, though, if we told you that turning Sublime's "What I Got" into a hick-rock cow pie was a good idea. Or if we failed to say that his duet with a then-17-year-old Miley Cyrus, which actually contains the lines "Still we can't resist/Slowly get undressed," makes us feel... unclean.

5. Christina Aguilera, *Bionic* To be fair, not nearly the worst album of the year; just one of the most disappointing—especially for the moments, like the lovely ballads toward its end, that reveal what *Bionic* might have been. Too often, however, it's a mess: rote diva antics ("Prima Donna," "Glam"), bratty throwaways ("I Hate Boys"), and way more vagina talk ("Woohoo," "Sex for Breakfast") than anyone should ever have to hear outside of a gynecologist's office.

SWIFT: JASON MOORE/ZUMAPRESS.COM; WAYNE: JASON MERRITT/GETTY IMAGES

THE BEST SINGLES OF THE YEAR

THAT AREN'T ON ONE OF OUR 10 BEST ALBUMS

1

B.O.B FEAT. BRUNO MARS

"NOTHIN' ON YOU"

Sometimes a simple declaration of love can trump everything. This didn't have flashy beats or famous guests, and B.o.B and Bruno Mars were all but unknown when it dropped. It went to No. 1 anyway, because it filled a real void: When's the last time you heard such a sweet ode to monogamy on the radio? Mars' chorus feels timeless, and B.o.B's goofy verses ("Baby, you the whole package/Plus you pay your taxes") make him all the more likable. —*Simon Vozick-Levinson*

2. Nicki Minaj's Guest Raps

Best three words in pop music this year: *featuring Nicki Minaj*. She released a solid debut album in November, but Minaj blazed brightest on other artists' tracks. Firing off bonkers boasts in various campy voices, she made a habit of outperforming stars like Mariah Carey ("Up Out My Face"), Usher ("Lil Freak"), Trey Songz ("Bottoms Up"), Ludacris ("My Chick Bad"), and even 2010's hip-hop king, Kanye West ("Monster"). —*SVL*

Pink

3. Taylor Swift

"BACK TO DECEMBER"

The preternaturally mature Taylor Swift has never sounded more adult than on this tune, which details a regretful breakup and her cold dismissal of her ex's affections. Even if you ignore the much-discussed celebrity tie-in (it's rumored to be about Taylor Lautner), the song seems pretty revealing ("You gave me roses and I left them there to die"). The 21-year-old may come off as a Goody Two-shoes at times, but "December" exposes her (slightly) darker side, and even a hint of her inner mean girl. —*Tim Stack*

4. Pink

"RAISE YOUR GLASS"

This rebel-yell anthem, which finds Pink shouting out a message of outcast fellowship, arrived at a moment when everyone was talking about teen bullying. The track is both confrontational and inspiring—much like the singer herself. Only Pink could call us "dirty little freaks" and make it sound like a compliment. —*TS*

5. Usher

"OMG" Just as Usher's career appeared to be dimming, the Black Eyed Peas' will.i.am helped him

Illustration by KAGAN McLEOD

craft this irresistible hit, which spent four weeks atop the Hot 100. It's easy to see why: The R&B stud's lusty vocals are perfectly matched with will.i.am's bass-heavy Europop and a monster hook. —*Brad Wete*

6. Gorillaz

"STYLO" The cartoon band's mastermind, Damon Albarn, dreamed up an intergenerational dance party to celebrate Gorillaz's return in January. An icy robot-funk beat backs up Albarn's atmospheric crooning and guest Mos Def's jazzy rhymes—and then, just when you think the song can't get any cooler, soul legend Bobby Womack shows up and starts wailing his heart out. —*SVL*

7. Lady Gaga feat. Beyoncé

"TELEPHONE" Though it came out in late 2009, this over-the-top classic didn't truly ignite until the release of its Tarantino-inspired video this year, so we say it qualifies. A sequel to their team-up on Beyoncé's "Video Phone," it starts simply and elegantly: a modest strings-only intro and Gaga's missed-call apology. Then the two supernovas collide, and "Telephone" explodes into a battle of swagga-tude. We couldn't begin to pick a winner, but they both put up a hell of a fight. Here's hoping they return for round 3. —*TS*

Lady Gaga and Beyoncé

8. Bruno Mars

"GRENADE" After co-writing B.o.B's "Nothin' on You," Travie McCoy's "Billionaire," and Cee Lo Green's "F--- You," Bruno Mars cooed his way to a solo No. 1 with "Just the Way You Are." But it was this emotional, raw-voiced follow-up that really blew us away. "Grenade" is a welcome curveball from a guy previously known for his lighthearted pop hooks. —*BW*

9. Paramore

"THE ONLY EXCEPTION" The Tennessee quintet made their name with snarling pop-punk outbursts like 2007's "Misery Business," but it turns out they're even better at watercolor ballads like this summer hit. Singer Hayley Williams (who also turned heads singing the hook for B.o.B's smash "Airplanes") fully inhabits the role of a cynic who falls in love over her own steely objections, while her bandmates back her up with gauzy guitar parts that recall Coldplay's finest early work. —*SVL*

10. Mark Ronson & the Business Intl. feat. Q-Tip and MNDR

"BANG BANG BANG" The producer who helped put the retro boom in Amy Winehouse's *Back to Black* turns from warm '60s soul to mentholated '80s synths with this neon banger from *Record Collection*, his third studio album. A Tribe Called Quest's legendary frontman provides the buttery, laid-back verses; electro-minx MNDR (a.k.a. Amanda Warner) brings the nonsense-Franglais chorus, a bizarrely sexy mangling of children's chant "Alouette." In a word, *magnifique*. —*LG*

▶ 10 MORE SINGLES

1 Katy Perry, **"Teenage Dream"** **2** Mumford & Sons, **"Little Lion Man"** **3** Willow Smith, **"Whip My Hair"** **4** Sade, **"Soldier of Love"** **5** Linkin Park, **"Waiting for the End"** **6** Yeasayer, **"O.N.E."** **7** Wiz Khalifa, **"Black and Yellow"** **8** Marina and the Diamonds, **"Mowgli's Road"** **9** The Band Perry, **"If I Die Young"** **10** Mavis Staples, **"You Are Not Alone"**

THE WORST SINGLES OF THE YEAR

Countess LuAnn

1. Countess LuAnn, "Money Can't Buy You Class" ...and a few minutes of semi-fame on a reality show can't buy you musical talent.

2. Chris Brown, "Deuces" We have no idea if this angry kiss-off is about his ex Rihanna, but it certainly *could* be, and given the events of the past couple of years, listening to Chris Brown spew this sort of venom is difficult. "Like Tina did Ike in the limo, it finally hit me," guest MC Kevin McCall actually raps at one point. Ugh.

3. The Black Eyed Peas, "The Time" We usually like their brilliantly dumb dance-pop hits, but this dreary *Dirty Dancing* ode just isn't any fun.

4. Artists for Haiti, "We Are the World 25 for Haiti" Great cause, awful remake. We feel bad for including it, though, so instead of listing its many shortcomings (we're looking at you, yodeling Wyclef), we're gonna go donate to the Red Cross.

5. Train, "Hey, Soul Sister" Everything about this corny hit makes us cringe. Why oh why does it have to be so damn catchy?

PINK: MARTIN SCHOELLER/AUGUST IMAGE; PERRY: JASON MERRITT/GETTY IMAGES; COUNTESS LUANN: TRISHA LEEPER/GETTY IMAGES

2010 BREAKOUT MUSIC STARS

Ke$ha

We rang in 2010 dancing to Ke$ha's trashy jam "TiK ToK," which reached the top of the *Billboard* Hot 100 at the beginning of the year and stayed there for nine straight weeks. ("TiK ToK" stands as the seventh-most digitally downloaded song ever.) The 23-year-old's first album, *Animal*, debuted at No. 1 and spawned three more top 10 hits. A follow-up mini-album, *Cannibal*—with its own No. 1 single, "We R Who We R"—dropped in November. So what's Ke$ha's appeal? You might be surprised by her theory. "If I smear glitter on my face," she told EW earlier this year, "you don't have a choice—you *will* be more attracted to me." —*Tanner Stransky*

▸ Photograph by **FINLAY MACKAY**

Ke$ha photographed on Jan. 14, 2010, in New York City

Nicki Minaj

Though her debut album didn't come out until November, Nicki Minaj, 26, was absolutely everywhere. A whopping 11 singles featuring her alone or as a guest hit the Hot 100 in the past 12 months. When *Pink Friday* was finally released, it racked up 375,000 in first-week sales—the highest tally for a female hip-hop artist since Lauryn Hill's 1998 solo disc. At one point, collaborator Kanye West suggested she could be the second-biggest rapper of all time (behind Eminem). Minaj isn't so sure. "That was really sweet of him to say," she told EW in November, "but I don't know where I'll fall in the big scheme of things. I'm just happy to be where I am." —*TS*

Bruno Mars

Bruno Mars, 25, lent his voice to two blockbuster singles (B.o.B's "Nothin' on You" and Travie McCoy's "Billionaire"), then scored a No. 1 on his own ("Just the Way You Are"). The singer-songwriter also co-wrote and co-produced Cee Lo Green's "F--- You." He topped it all off with seven Grammy nods. "It's called world domination," he joked in a September interview. "That's what we're trying to do." —*SVL*

Lady Antebellum

"I don't think we're gonna be like, 'Gosh, if we don't have 12 bullet points' worth of accolades this year we're gonna feel like a failure,'" Hillary Scott, one-third of the country trio, told EW in February. We'll never know. Scott, 24, Charles Kelley, 29, and Dave Haywood, 28, started 2010 by earning a Grammy for "I Run to You" and ended it by nabbing six nominations for their album *Need You Now* and its massive title track. —*Mandi Bierly (Additional reporting by Whitney Pastorek)*

Justin Bieber

Some music lovers still write off Justin Bieber as a fad that should fade before his fans outgrow their Silly Bandz. 2010 proved that the 16-year-old star is just getting started, though. Bieber's second album, *My World 2.0*, hit No. 1, and on Nov. 21 he beat out a pack of grown-ups for Artist of the Year at the American Music Awards. He may have a while to go before he's old enough to vote, but after this year, Bieber's mark on pop culture is too big to be confined to the kids' table anymore. —*Adam Markovitz*

B.o.B

His catchy No. 1 album *B.o.B Presents: The Adventures of Bobby Ray* generated three giant hits: sweet love song "Nothin' on You" (featuring Bruno Mars), the moody rock-flavored "Airplanes" (featuring Paramore's Hayley Williams), and the breezy party jam "Magic" (featuring Weezer's Rivers Cuomo). "This is the stuff you dream about as an artist," the 22-year-old rapper told us in March. "You always want to have the best song, but you never know if it's going to happen." —*SVL*

MINAJ: JILL GREENBERG/CORBIS OUTLINE: MARS: ODESSY BARBU; LADY ANTEBELLUM: PHOTOGRAPH BY WILLIAMS+HIRAKAWA; BIEBER: DAN HALLMAN/CORBIS OUTLINE; B.O.B: KAREEM BLACK

Cloning Genes
Cancer Secrets
HeLa Cells
In vitro Fertilizatio
DNA
XX
Polio Vaccin

BOOKS

THE BEST NONFICTION OF THE YEAR

1

THE IMMORTAL LIFE OF HENRIETTA LACKS

REBECCA SKLOOT

In 1951, shortly before a virulent, fast-moving cancer killed her, Henrietta Lacks' doctors in the "colored" ward at Johns Hopkins sliced a tissue sample from her cervix and sent it to the lab. But instead of dying off, as most human cells did back then, Lacks' cells not only lived but flourished, sometimes consuming entire petri dishes. In fact, over the ensuing decades, scientists have harvested some 50 million metric tons of the robust HeLa cells. They've been used in 60,000 scientific studies, ranging from gene mapping to in vitro fertilization, and have played a role in developing the polio vaccine, leukemia treatments, and countless chemotherapies. HeLa cells have even made the trek to outer space. • And yet, while scientists and drug companies have long profited from Lacks' cells, her children grew up hungry—and, in a cruel irony given their mother's legacy, unable to afford health insurance. It took science journalist Rebecca Skloot years to win their trust, and even longer to piece together the tale, combing through hospital records, medical journals, letters, and the like. The result is, quite simply, a tour de force. Through Lacks, the story of modern medicine and bioethics—and, indeed, race relations—is refracted beautifully, and movingly. —*Tina Jordan*

2. The Warmth of Other Suns: The Epic Story of America's Great Migration

ISABEL WILKERSON

A stunning account of the Great Migration, the 55-year stretch (1915–70) during which 6 million black Americans fled the Jim Crow South. Isabel Wilkerson, a Pulitzer Prize-winning journalist, uses the stories of three of them—a Mississippi sharecropper, a Louisiana doctor, and a Florida laborer—to etch an indelible portrait of race, class, and politics in 20th-century America. —*TJ*

3. The Emperor of All Maladies: A Biography of Cancer

SIDDHARTHA MUKHERJEE

Don't let the subtitle deter you: This is a brilliant, riveting history of the disease that Siddhartha Mukherjee,

▶ Illustration by **GÉRARD DuBOIS**

a cancer researcher and physician, calls "the defining plague of our generation." The book is crammed with fascinating characters, two of whom stand out: Sidney Farber, the man who invented modern chemotherapy, and Mary Lasker, the philanthropist who backed him. Threaded throughout, and propelling the narrative forward, are the moving tales of Mukherjee's own patients. —*TJ*

4. Autobiography of Mark Twain: Vol. 1

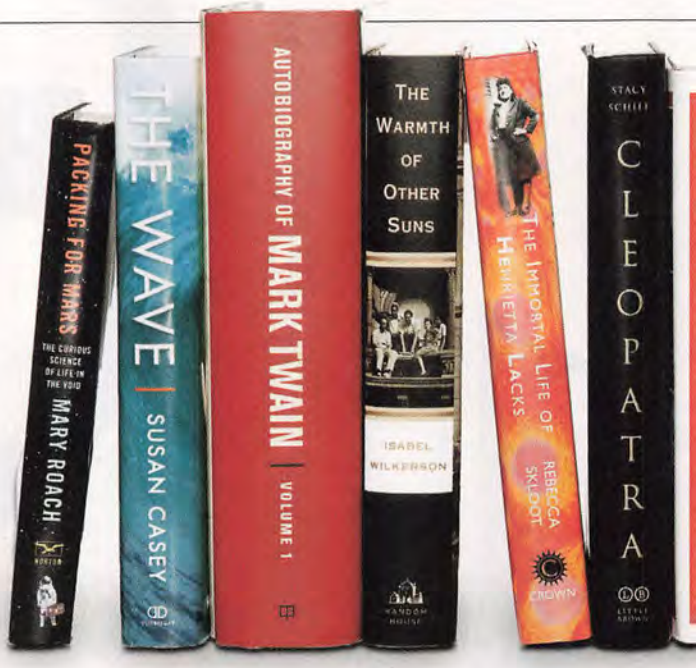
MARK TWAIN

"Truth is stranger than Fiction, but it is because Fiction is obliged to stick to possibilities; Truth isn't." This is only one of Mark Twain's many bite-size truisms, but it is particularly revealing for a man who managed to be both a fashioner of American fables and the consummate plain speaker. Many of the facts of Twain's life weren't uncovered until this year's publication of his autobiography, a sprawling, wit-packed accumulation of memories and opinions. While the report of his death may have once been greatly exaggerated, his legacy clearly is not. —*Keith Staskiewicz*

5. Just Kids

PATTI SMITH

She would go on to become the poetry-spouting high priestess of punk, he the notorious photographer/provocateur who died too young, but Patti Smith's tender recollection of her relationship with creative soul mate and onetime lover Robert Mapplethorpe largely predates their fame. Instead, she revisits their early years immersed in 1960s and '70s New York bohemia—a dazzlingly evocative remembrance of a vanished era that rightfully earned her this year's National Book Award for nonfiction. —*Leah Greenblatt*



6. Cleopatra: A Life

STACY SCHIFF

The Pulitzer Prize-winning author—who brought the past so memorably alive

SOUNDBITES
NONFICTION BOOKS

"He had not found jaguar meat as good to eat as the elephant heart that so satisfied him on Mt. Kenya."
—*Colonel Roosevelt*, by Edmund Morris

"FOR A WEEK OR SO, IT'S BOINKY BOINKY BOINKY, DOWN IN THE KASBAH."
—*Life*, by Keith Richards

"Bed-Stuy was my country, Brooklyn my planet."
—*Decoded*, by Jay-Z

"...EVERY INTIMACY CARRIES, SECRETED SOMEWHERE BELOW ITS INITIAL LOVELY SURFACES, THE EVER-COILED MAKINGS OF COMPLETE CATASTROPHE."
—*Committed: A Skeptic Makes Peace With Marriage*, by Elizabeth Gilbert

"In Alaska, the only thing we take more seriously than a grizzly bear is a mama grizzly with cubs to protect."
—*America by Heart*, by Sarah Palin

PALIN: CHARLES ESHELMAN/WIREIMAGE.COM; RICHARDS: STEPHEN LOVEKIN/GETTY IMAGES; JAY-Z: JACK SHEA/MEETTHEFAMOUS.COM; GILBERT: DAVE M. BENETT/GETTY IMAGES

in *Véra: Mrs. Vladimir Nabokov*—here blows the dust from one of history's most legendary women: the brainy, beautiful Cleopatra, born a goddess and made a queen at 18. Though she was once celebrated as the last of the great Egyptian pharaohs, "in one of the busiest afterlives in history, she has gone on to become an asteroid, a video game, a cliché, a cigarette, a slot machine, a strip club," writes Stacy Schiff, who, in smart, sweeping prose, restores Cleopatra to her former glory. —*TJ*

7. Packing for Mars: The Curious Science of Life in the Void

MARY ROACH

Space travel has always been about the destination, not the journey. That's probably because setting foot on the moon is more triumphant an image than learning how to use the bathroom in zero gravity. Mary Roach is much more interested in the small steps for man than in the giant leaps for mankind, chronicling all of the niches and peculiarities of exploring the outer reaches. Her book is simultaneously informative and get-strange-looks-on-the-subway hilarious. And though it's technically rocket science, it's also entirely accessible. —*KS*

8. Game Change: Obama and the Clintons, McCain and Palin, and the Race of a Lifetime

JOHN HEILEMANN AND MARK HALPERIN

What makes this book so different from other political histories, and such an absorbing read, is the depth of the authors' material. In places *Game Change* almost sounds like a Jackie Collins novel; its pages brim with seamy details about extramarital sex and screaming arguments. A must-read for anyone curious about the hows and whys of a cutthroat presidential campaign. —*TJ*

9. How to Understand Israel in 60 Days or Less

SARAH GLIDDEN

This travelogue recalls the trip Sarah Glidden, a left-leaning Jew, took to Israel, determined to have her ideas about the Israeli-Palestinian conflict confirmed. Of course, things turned out to be more complicated than she had imagined. Glidden limns her experience with vivid dialogue and deceptively simple line drawings that are shaded with delicate watercolors, resulting in a graphic memoir of subtlety and understated wit. —*Ken Tucker*

10. The Wave: In Pursuit of the Rogues, Freaks, and Giants of the Ocean

SUSAN CASEY

History and surfing lore are rife with tales of monster 100-foot waves, but scientists claimed that physics didn't allow for such massive swells—until an instrument-laden research ship proved them wrong. Susan Casey's white-knuckle account—which follows the surfers pursuing the waves and the scientists struggling to understand them—delivers a thrill so intense you may never get in a boat again. —*TJ*

THE WORST BOOKS OF THE YEAR

1. Sugarbabe Holly Hill, a pseudonymous psychologist, taps into a very long tradition with her social experiment of seeking out a sugar daddy and selling her body for financial security. Unfortunately for her, the world's oldest profession isn't "author."

2. Fall of Giants Ken Follett has produced some monumental (in every sense of the word) books in his time, but his latest, about WWI, quickly turns messy, bloated, and unengaging. And then you realize you still have 900 pages to go.

3. Committed Sure, Elizabeth Gilbert's mega-smash *Eat, Pray, Love* was self-absorbed, but it was also smart, funny, and set in a lot of pretty places. In her follow-up about her issues with the institution of marriage, the author spends less time gazing at beautiful sunsets and more time gazing at her navel.

4. Priceless The simple truth about *The Simple Life* co-star Nicole Richie's unsurprisingly vapid debut novel is that it's essentially a roman à clef by someone who probably thinks that's the name of a hot new fashion designer.

5. Angelina For celebrity rumor-monger Andrew Morton, the words *unauthorized* and *unsourced* are practically synonymous. In this unflattering biography of superstar Angelina Jolie, he casts a very wide net hoping to catch something good, but comes up empty. —*KS*

Nicole Richie

RICHIE: JASON LAVERIS/FILMMAGIC.COM

Book photographs by VIRGIL BASTOS

THE BEST FICTION OF THE YEAR

1 THE LONELY POLYGAMIST

BRADY UDALL

Golden Richards, a big hulking shamble of a man, has four wives and 28 children. The miracle of this beautiful doorstop of a book is that Brady Udall makes the reader fall in love with each and every one. Golden's business is struggling, he's reeling from the loss of a child, his wives want more than he can give. Despite his polygamist lifestyle, he's an Everyman, hurting in ways that are deeply human. Udall, a dreamy yarn-spinner, packs more heart, more humor, more tragedy, and ultimately more hope into this one rollicking novel than most writers should dare to hope for in an entire career. —*Karen Valby*

2. Room

EMMA DONOGHUE

Emma Donoghue's tabloid-inspired fiction is gripping enough: Here's the daily life of a young woman abducted by a psychopath and imprisoned in a garden shed for seven years. But the breathtaking twist in this graceful, coolly unsensationalized novel is that the story is told through the utterly believable voice of a 5-year-old boy, born of rape, for whom the cozy, secure room he shares with his mother is his entire universe. —*Lisa Schwarzbaum*

3. 40: A Doonesbury Retrospective

GARRY TRUDEAU

The highlights from Garry Trudeau's vast cartoon history of post-countercultural America. If you think that sounds somber, it ain't: Trudeau's lively, often piercing wit, and his joy in pure foolishness, keep his work as fresh as the day it was published in the newspapers you no longer read. —*KT*

4. The Invisible Bridge

JULIE ORRINGER

This love story about two Hungarian Jews in Paris during World War II heralds an exquisite return to the neglected genre of expansive yet minutely detailed historical fiction. Julie Orringer has created a tale that manages to be both epic and intimate. —*KS*

5. Skippy Dies

PAUL MURRAY

Paul Murray's weird, hilarious novel is about a fusty old Catholic school in Ireland trying to cope and connive after a student dies while locked in a ferocious doughnut-eating contest. The book has a giant, eccentric cast, and the author's humor and inventiveness never flag. And despite a serious theme—what happens to boys and men when they realize that the world isn't the sparkly planetarium they had hoped for—*Skippy Dies* leaves you feeling hopeful and hungry for life. Just not for doughnuts. —*Jeff Giles*

Illustration by KAGAN McLEOD

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6. One Day
DAVID NICHOLLS

Dex and Em meet cute—well, not "cute" as much as at a boozy college-graduation party. Dex can't wait to bolt from Em's twin bed the next morning, but he never truly leaves her; they're hooked for life, and we drop in on them every July 15 for the next 20 years. This is a luscious, beautiful, and ultimately devastating portrait of two soul mates. *—Henry Goldblatt*

7. Matterhorn
KARL MARLANTES

Recent American literature has been preoccupied with current wars, but Karl Marlantes' Vietnam novel serves as a reminder of the harrowing constants of battle. More than three decades in the making, it's a punch in the gut that transcends time. *—KS*

8. The Imperfectionists
TOM RACHMAN

Journalists, long taught to never make themselves the story, now have Tom Rachman do it for them. His alternately acute and poignant debut novel, about the dramatic follies at a Rome-based English-language newspaper, is divided into chapters dedicated to different characters, each as distinct as a newspaper section. *—KS*

9. Rich Boy
SHARON POMERANTZ

The ambitious son of working-class Jewish immigrants gains entrée into a world of pedigreed wealth and privilege through charm and smarts alone—but will he always be defined by where he came from? A gripping narrative that doubles as a sweeping rumination on the American class system. *—LG*

10. The Surrendered
CHANG-RAE LEE

There is a brutal momentum to Chang-rae Lee's epic study of war wounds. Young June, fleeing North Korea, has been ripped from her family. An American GI leads her to an orphanage, where they both fall for a preacher's wife. Lee writes with exquisite tenderness about his broken trio but refuses them easy redemption. *—KV*

SOUNDBITES
FICTION BOOKS

"It isn't enough, what I've done in the past, defying the Capitol in the Games, providing a rallying point. I must now become the actual leader, the face, the voice, the embodiment of the revolution."
—*Mockingjay*, by Suzanne Collins

"TEN YEARS AGO, MY SOPHOMORE YEAR IN HIGH SCHOOL, I KILLED A WOMAN ON HALLOWEEN."
—*Palo Alto*, by James Franco

"MERCIFULLY, THE RING TURNED UP IN THE SECOND OF THE TURDS HE BROKE APART."
—*Freedom*, by Jonathan Franzen

"The cow was notoriously cheap, so it surprised everyone when she voted yes for the secret Santa scheme."
—*Squirrel Seeks Chipmunk*, by David Sedaris

"I left his ass standing in the bathroom dripping wet, since he was waiting for me to bring him a towel."
—*Getting to Happy*, by Terry McMillan

MCMILLAN: DR. BILLY INGRAM/WIREIMAGE.COM; FRANCO: ALBERTO E. RODRIGUEZ/GETTY IMAGES; FRANZEN: CAROLYN CONTINO/BEIMAGES; COLLINS: MAGGIE WILSON/PHOTOLINK.NET/NEWSCOM

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STAGE

BY THOM GEIER

THE BEST SHOWS OF THE YEAR

1 THE SCOTTSBORO BOYS

BROADWAY

Time and again, the American musical has tackled serious themes. The final work of composer John Kander and lyricist Frank Ebb is no different, retelling the true case of nine African-American teens falsely convicted of raping two white women in 1931 Alabama. But the team behind hard-edged classics like *Cabaret* and *Chicago* also confronts the theater's own history of racism by adopting—and subverting—the style of a minstrel show. There are stock comic figures, stylized dance numbers, even a blackface routine—but the nearly all-black cast makes it clear that these once-anonymous historical figures are finally telling their own story, on their own terms. Too often, though, great American musicals are not appreciated in their time. Despite its short, six-week run on Broadway, *The Scottsboro Boys* reminds us that not only are second chances possible, the promise of them can sustain us through our darkest hours.

2. Red

BROADWAY

Just how good is John Logan's two-man drama about abstract expressionist Mark Rothko (Alfred Molina) and his fictional assistant (Eddie Redmayne)? In one remarkable scene, the two wordlessly and energetically paint a layer of red over a gigantic blank canvas while a Gluck aria plays on a phonograph. Watching paint dry has never been so mesmerizing.

3. Clybourne Park

OFF BROADWAY

What we have, in Bruce Norris' superbly crafted play, is a failure to communicate. The first act reimagines Lorraine Hansberry's *A Raisin in the Sun*—looking at a white couple in 1959 Chicago who sell their home to the street's first African-American family, and the fallout from that decision on the neighbors (and the sellers' black maid). In the present-day second act, locals raise the alarm over a white couple seeking to gentrify the now mostly black neighborhood. In both periods, the characters are so hilariously preoccupied with their own agendas that they don't much listen to one another. *Clybourne Park* is an incisive satire of our talking-heads era.

4. La Cage aux Folles

BROADWAY

It's a mark of just how far we've come that the revival of the 1983 musical *La Cage aux Folles* seems almost old-fashioned. Sure, the leading lady is a drag queen, here embodied by the amazing British actor Douglas Hodge. But the infectiously melodic score, the energetic dance numbers, and the stolid leading man (Kelsey Grammer) could be throwbacks to Broadway's golden age.

▶ Illustration by **NATHAN HUANG**

5. Gatz
OFF BROADWAY

A khaki-wearing guy in a nondescript office picks up F. Scott Fitzgerald's *The Great Gatsby* and starts to read aloud—the entire book, word for word. Before long, he morphs into narrator Nick Carraway, and his colleagues assume the story's other roles. In a six-and-a-half-hour, two-part production that's surprisingly absorbing, director John Collins and his Elevator Repair Service troupe blur the line between experiencing great theater and reading a classic book.

6. Brief Encounter
BROOKLYN/MINNEAPOLIS/BROADWAY

British director Emma Rice transforms the 1945 movie melodrama into an enchanting musical, complete with songs by Noël Coward and ingenious stagecraft—characters literally leap through an onstage screen, then appear as figures on the film projections. It's a pip!

7. The Orphans' Home Cycle
OFF BROADWAY

Horton Foote's elegiac work follows the life of Horace Robedaux (Bill Heck), a fatherless sixth-grade dropout and self-made businessman in early-20th-century Texas, modeled on the late playwright's own dad. Foote was never one to skimp on details, which is why he needed nine plays to tell Horace's story. The Signature Theatre Company's nine-hour, three-night production, which closed last spring, was fittingly epic in scope, yet it captured an intimacy that's all too rare.

8. Fences
BROADWAY

In the year's best Hollywood invasion of Broadway, Denzel Washington brought his movie-star charisma to a stirring revival of August Wilson's Pulitzer-winning '50s-set drama. As a philandering Negro League ballplayer–turned–trash collector, Washington proved a magnetic cad. And Viola Davis conveyed both earthy passion and steely resolve as his long-suffering wife.

Elaine Stritch and Bernadette Peters in *A Little Night Music*

9. A Little Night Music
BROADWAY

Yes, Trevor Nunn's revival of the 1973 Stephen Sondheim musical opened in 2009. But as much as I enjoyed Catherine Zeta-Jones' Tony-winning turn as adulterous actress Desiree Armfeldt, Sondheim vet Bernadette Peters has elevated the production into the stratosphere since taking over the role last July. In fact, the whole ensemble seems to click in a way it didn't before. Peters' deeply felt rendition of "Send in the Clowns" is every bit the showstopper it deserves to be.

10. Stuffed and Unstrung
OFF BROADWAY

Miss Piggy can be a little bawdy, but never quite as much as the potty-mouthed puppets in this lark from Henson Alternative, the adults-only division of the Jim Henson Co. A cast of six puppeteers act out various skits, most improvised from themes and genres suggested by the audience. The show, now touring, is like an R-rated Muppet Mad Lib.

2010 BREAKOUT STAGE STARS

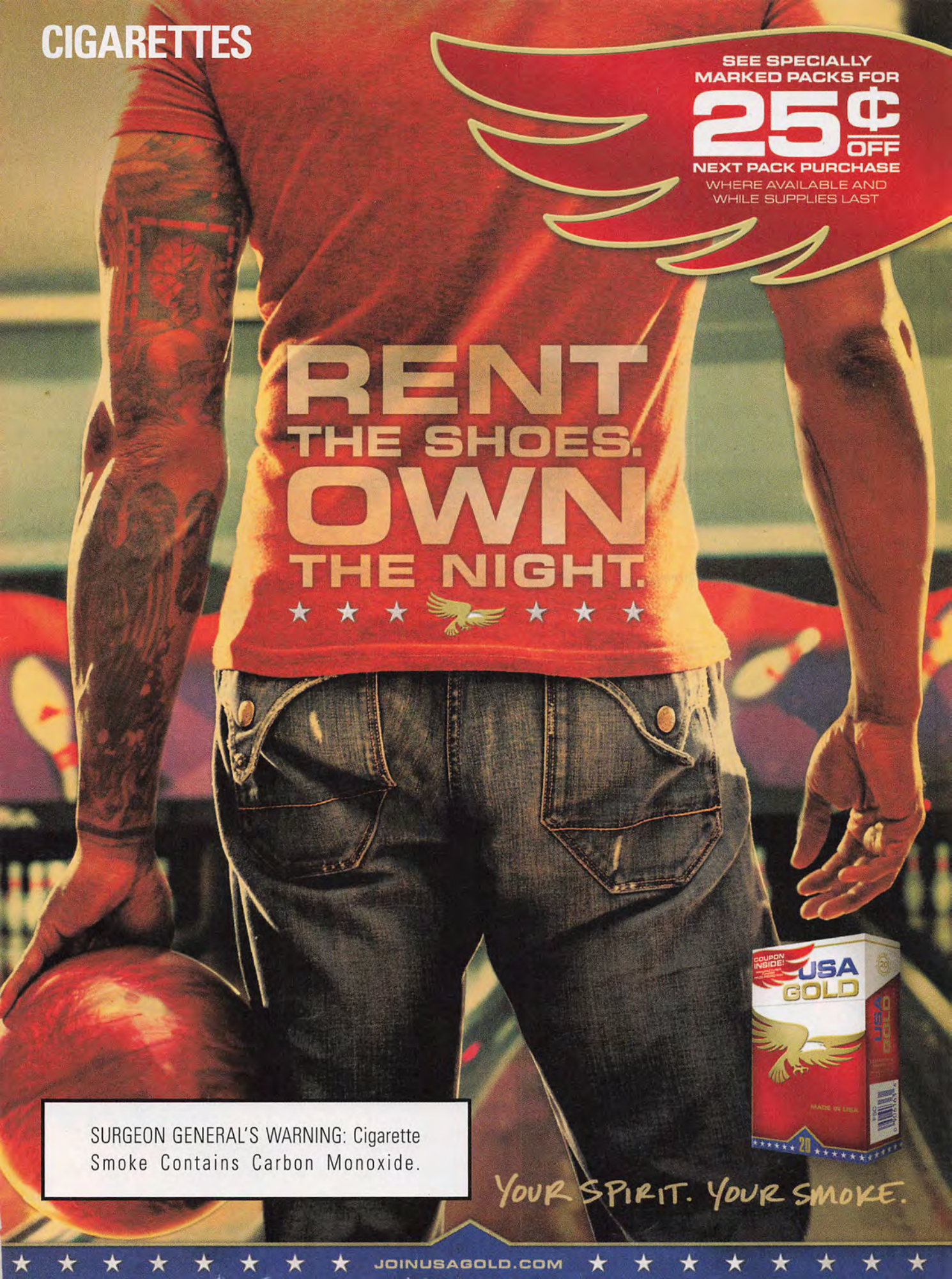
Benjamin Walker
The 28-year-old star of *Bloody Bloody Andrew Jackson*—and Meryl Streep's future son-in-law (he's engaged to her daughter Mamie Gummer)—made history all sexy-pants with his charismatic turn as our seventh president in Broadway's short-lived emo musical.

Joshua Henry
You may remember the 26-year-old as Jennifer Hudson's boyfriend in the first *Sex and the City* movie. This year, Henry emerged as the dynamic heart and soul of Broadway's *The Scottsboro Boys*, the new Kander–Ebb musical about a real-life case of racial injustice.

Lily Rabe
A Broadway vet at 28, Rabe steals a good bit of the spotlight from Al Pacino playing Portia in the revival of Shakespeare's *The Merchant of Venice*. Of course, theater is in her blood: She's the daughter of playwright David Rabe (*Hurlyburly*) and the late actress Jill Clayburgh.

Bill Heck
Heck, 32, won raves this year for a series of Off Broadway hits: the epic *The Orphans' Home Cycle*, two Shakespeare plays in Central Park last summer, and the current revival of *Angels in America*, where he adds poignancy to the role of closeted Mormon Joe Pitt.

A LITTLE NIGHT MUSIC, WALKER, RABE: JOAN MARCUS (3); HENRY: PAUL KOLNIK; HECK: GREGORY COSTANZO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GAMES

BY JEFF JENSEN

THE BEST GAMES OF THE YEAR

1

RED DEAD REDEMPTION

PS3, XBOX 360

Discussions of *Red Dead Redemption*'s all-around greatness usually begin with its open world, as deep and expansive and filled with opportunity, adventure, and danger as the Old West itself. At almost any point in this sprawling saga, you can lose yourself within it, spatially and morally—in frontier towns, where there's always a poker game to be had, or in the hills, where there's coyote to hunt. But the game is as prickly as a Southwestern cactus. There's a sequence where you gallop into meticulously rendered countryside with local lawmen, and as you work to wrangle your horse, the conversation turns to manifest destiny, Indian genocide, and other bits of How the West Was Really Won history; it's a small moment, but indicative of *Red Dead*'s richness and provocative ambition. What dazzles me most is its "hero," John Marston, a rogue-turned-family-man rancher who never earned his cleaner life with proper atonement. The bill comes due when he's blackmailed by the government to chase down his former outlaw companions. Every mission draws you deeper into Marston's internal world, ultimately leading you to a final act that's extraordinary first for its poignant quiet, then for its devastating emotional wallop. Like the po-mo Westerns of Clint Eastwood and Cormac McCarthy, *Red Dead Redemption* brings the myth of the American West to life just to deconstruct it, and does the same for the whole concept of redemption itself.

2. Limbo

XBOX LIVE ARCADE The boy hero is a silent shade with glowing eyes, solving intricate mechanical puzzles across surreal terrain—depicted only in silhouette—to find his sister. The decapitating bear traps and (shiver) spiders made me jump, then laugh; this game simultaneously terrifies and delights. Spooky and soulful, with an ending that baffles and haunts, *Limbo* is a triumph of brainy, artful minimalism.

3. God of War III

PS3 Attention, cheesy *Clash of the Titans* movie remake: This is how you turn mythology into outrageously awesome pop. Scarred, soul-callused Kratos is an antihero for the times, and having him battle with and upon mountain-size deities in his unending god-slaying vengeance quest makes

▶ Illustration by **NATHAN FOX**

for a stunning blend of spectacle and fighting gameplay.

4. Dance Central

XBOX 360 Microsoft needed a killer app to sell its new you-are-the-controller Kinect gaming system—and it got one with a game that's half party entertainment, half interactive workout video. Mimic the moves to one of 32 uptempo tunes (Lady Gaga, Rihanna, and, of course, Bell Biv DeVoe); watch your funky avatar mirror them back to you in real time. Simple. And joyously goofy. And yes, completely exhausting. But good for you! It's *Rock Band*—or is that *Wii Fit*?—for a *Dancing With the Stars* culture. Your move, Nintendo.

5. Donkey Kong Country Returns

WII In the competitive jungle of videogame whimsy long ruled by Mario and Lego, a new king reigns, and his name is Kong. That's right, new. This Wii-exclusive reboot of the arcade classic is no mere nostalgia trip but rather a go-bananas blast of charming yet challenging platform gaming fun, marked by exceptional design, dynamic levels, and an impressive degree of difficulty.

Assassin's Creed: Brotherhood

6. Mass Effect 2

XBOX 360, PC I dwelled too much on garden-variety bugs in my original B+ review. With more time, I see only A-grade geektasticness. An enthralling sci-fi world. Eye-popping graphics. Distinctive, memorable characters. A truly meaningful "morality system," where "good"/"bad" choices dictate the outcome. You can't ask for more; I'm sorry I did.

7. Call of Duty: Black Ops

ALL PLATFORMS Another year, another *Call of Duty* game—and more blockbuster brilliance. I dug the crazy-convoluted plot and intense levels of first-person-shooter gameplay built out of pieces of Vietnam-era history and conspiracy lore. A special commendation for the innovative combat training mode, with its ability to coax fraidy-cats like me into *CoD*'s wild and woolly multiplayer arena.

8. Assassin's Creed: Brotherhood

PS3, XBOX 360 The follow-up to last year's *Assassin's Creed II* doesn't advance the ongoing Assassins-versus-Templars story line much. But *Brotherhood*'s well-realized improvements—the ability to recruit allies, multiplayer capability—portend greatness from future installments. Again, setting steals the show: Renaissance Rome, an opulent open world, is *bellissimo*.

9. NBA2K11

ALL PLATFORMS The graphics are next-level astounding. I thought I was watching an actual NBA broadcast. The gameplay rocks too. There's added nuance in the dribbling and shooting, and stingier defenses that demand smarter play. Finally, a basketball simulation with *Madden*-football-type authenticity.

10. Angry Birds

IPHONE APP Released last December, this touch-screen phone app was *the* gaming phenom of 2010, and a total obsession for me. Those corpulent, egg-swiping green pigs, with their taunting sniggers—how I hate them! I will rain bird after furious, suicidal bird upon their homes until they are dead, every single last one of them, and WHAT HAVE I BECOME? Squawwwwk!

THE WORST GAMES OF THE YEAR

1. Kirby's Epic Yarn There's a fine line between cute and grating, delightfully busy and irritatingly overwhelming—and for me, this hyperactively adorable side-scrolling puzzler crosses it. *—JJ*

2. Metroid: Other M It's bad enough that the controls are often infuriatingly clunky. But reducing proud, pioneering gaming heroine Samus Aran to a glum functionary pining for her old boss? Sacrilege! *—Adam B. Vary*

3. Kung Fu Rider Ride through Hong Kong and battle mobsters...from a swivel chair. It's a fun idea, but *Rider* turned out to be a punishingly unplayable launch title for the much-hyped PlayStation Move. *—Darren Franich*

ASSASSIN'S CREED: BROTHERHOOD: UBISOFT; KIRBY'S EPIC YARN: NINTENDO

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2010

The Year in CHARTS

FROM *TOY STORY 3* TO *AMERICAN IDOL*, WE ROUND UP THE MOST POPULAR ENTERTAINMENT OF 2010

MOVIES

TOP-GROSSING MOVIES OF THE YEAR

1 **Toy Story 3** $415 million

2. **Alice in Wonderland** $334 million
3. **Iron Man 2** $312 million
4. **The Twilight Saga: Eclipse** $301 million
5. **Inception** $292 million
6. **Harry Potter and the Deathly Hallows—Part 1** $258 million
7. **Despicable Me** $250 million
8. **Shrek Forever After** $238 million
9. **How to Train Your Dragon** $218 million
10. **The Karate Kid** $177 million
11. **Clash of the Titans** $163 million
12. **Grown Ups** $162 million
13. **Megamind** $140 million
14. **The Last Airbender** $132 million
15. **Shutter Island** $128 million
16. **The Other Guys** $119 million
17. **Salt** $118 million
18. **Jackass 3D** $117 million
19. **Tangled** $115 million
20. **Valentine's Day** $110 million

10 BIGGEST SECOND-WEEKEND DROP-OFFS

1. **A Nightmare on Elm Street** 72.3 percent
2. **Predators** 71.7 percent
3. **Valentine's Day** 70.4 percent
4. **Jonah Hex** 69.7 percent
5. **Skyline** 69.5 percent
6. **The Warrior's Way** 69.1 percent
7. **The Wolfman** 68.6 percent
8. **For Colored Girls** 66.6 percent
9. **Brooklyn's Finest** 66.5 percent
10. **Daybreakers** 65.8 percent

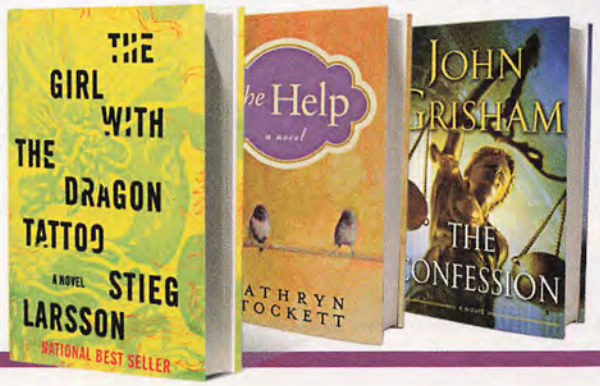
(Clockwise from top) *Inception*, *The Karate Kid*, *The Twilight Saga: Eclipse*, and *Toy Story 3*

BOOKS

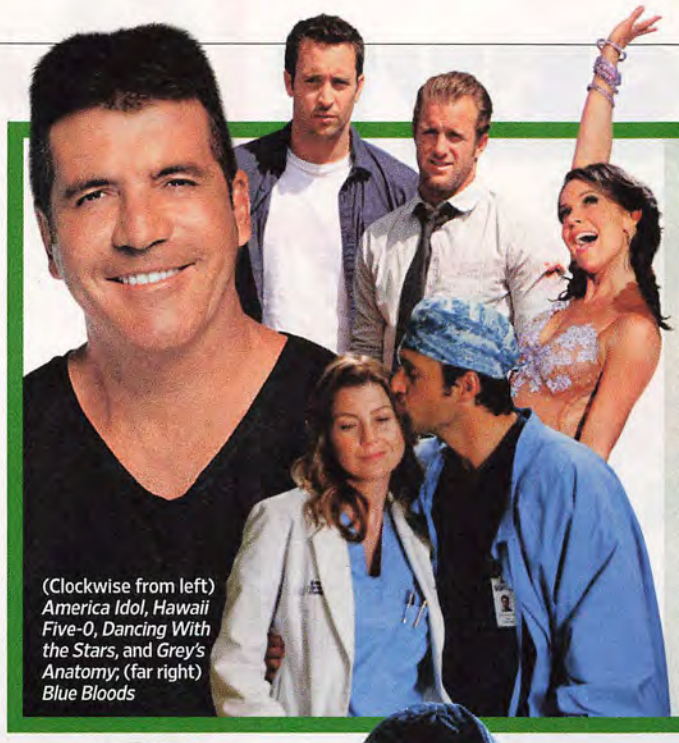
TOP DOWNLOADED KINDLE EDITIONS

1 **The Girl With the Dragon Tattoo** Stieg Larsson

2. **The Girl Who Kicked the Hornet's Nest** Stieg Larsson
3. **The Girl Who Played With Fire** Stieg Larsson
4. **The Help** Kathryn Stockett
5. **The Confession** John Grisham
6. **Kindle Shortcuts** Aaron Steinhardt
7. **Decision Points** George W. Bush
8. **Freedom** Jonathan Franzen
9. **Sh*t My Dad Says** Justin Halpern
10. **Cutting for Stone** Abraham Verghese



INCEPTION: STEPHEN VAUGHAN; *TOY STORY 3*: © DISNEY/PIXAR; *THE KARATE KID*: JASIN BOLAND; *THE TWILIGHT SAGA: ECLIPSE*: KIMBERLEY FRENCH



(Clockwise from left) *America Idol, Hawaii Five-0, Dancing With the Stars*, and *Grey's Anatomy*; (far right) *Blue Bloods*

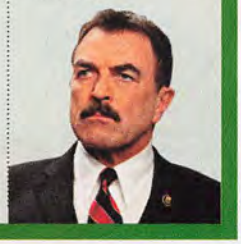
TV

TOP REGULARLY SCHEDULED SERIES

1. **American Idol Tuesday** (FOX) 24.9 million
2. **American Idol Wednesday** (FOX) 23.7 million
3. **Dancing With the Stars** (ABC) 21.5 million
4. **Dancing With the Stars Results** (ABC) 16.8 million
5. **NCIS** (CBS) 15.7 million
6. **Grey's Anatomy** (ABC) 14.6 million
7. **Hawaii Five-0** (CBS) 13.8 million
8. **Survivor: Heroes vs Villains** (CBS) 13.8 million
9. **Survivor: Nicaragua** (CBS) 13.4 million
10. **Blue Bloods** (CBS) 13.3 million
11. **The Mentalist** (CBS) 13.3 million
12. **NCIS: Los Angeles** (CBS) 13.3 million
13. **Two and a Half Men** (CBS) 13.1 million
14. **Desperate Housewives** (ABC) 13.0 million
15. **The Big Bang Theory** (CBS) 12.8 million

TOP NEW SERIES

1. **Hawaii Five-0** (CBS) 13.8 million
2. **Blue Bloods** (CBS) 13.3 million
3. **Mike & Molly** (CBS) 12.4 million
4. **The Defenders** (CBS) 11.7 million
5. **$#*! My Dad Says** (CBS) 11.2 million



(Clockwise from left) Katy Perry, Eminem, Train's Pat Monahan, and Ke$ha; (far right) Justin Bieber

MUSIC

TOP DOWNLOADED SINGLES ON iTUNES

1. **Hey, Soul Sister** Train
2. **California Gurls** Katy Perry feat. Snoop Dogg
3. **Love the Way You Lie** Eminem feat. Rihanna
4. **Airplanes** B.o.B feat. Hayley Williams
5. **Dynamite** Taio Cruz
6. **OMG** Usher feat. will.i.am
7. **Break Your Heart** Taio Cruz feat. Ludacris
8. **TiK ToK** Ke$ha
9. **Need You Now** Lady Antebellum
10. **Not Afraid** Eminem
11. **Imma Be** The Black Eyed Peas
12. **I Like It** Enrique Iglesias feat. Pitbull
13. **Nothin' on You** B.o.B feat. Bruno Mars
14. **Your Love Is My Drug** Ke$ha
15. **Billionaire** Travie McCoy feat. Bruno Mars

MOST-WATCHED VIDEOS ON VEVO

1. **Baby** Justin Bieber feat. Ludacris
2. **Bad Romance** Lady Gaga
3. **Waka Waka** Shakira feat. Freshlyground
4. **Love the Way You Lie** Eminem feat. Rihanna
5. **One Time** Justin Bieber

(From left) *Halo: Reach, Madden NFL 11*, and *Call of Duty: Black Ops*

GAMES

TOP-SELLING VIDEOGAMES ON AMAZON.COM

1. **Call of Duty: Black Ops**
2. **Just Dance 2**
3. **Halo: Reach**
4. **Red Dead Redemption**
5. **Madden NFL 11**
6. **Wii Fit Plus with Balance Board**
7. **New Super Mario Bros. Wii**
8. **Call of Duty: Modern Warfare 2**
9. **Just Dance**
10. **Super Mario Galaxy 2**

Movies: Box Office Mojo through Dec. 13, 2010 (Domestic); Books: Amazon.com through Dec. 2; TV: Nielsen Media Research, includes Live P2+ through Dec. 5; Music: iTunes through Dec. 9 and VEVO through Dec. 1; Games: Amazon.com through Dec. 13

AMERICAN IDOL: MICHAEL BECKER/FOX; *HAWAII FIVE-0*: MARIO PEREZ/CBS; *DANCING WITH THE STARS*: ADAM LARKEY/ABC; *GREY'S ANATOMY*: SCOTT GARFIELD/ABC; *BLUE BLOODS*: JOHN PAUL FILO/CBS; PERRY: KEVORK DJANSEZIAN/AMA2010/GETTY IMAGES FOR DCP; EMINEM: MIKE BLAKE/REUTERS/CORBIS; MONAHAN: KEVIN WINTER/AMA2010/GETTY IMAGES FOR DCP; KE$HA: JASON MERRITT/GETTY IMAGES FOR DCP; BIEBER: GREG ALLEN/REX USA; *HALO: REACH*: MICROSOFT

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The BULLSEYE OF THE YEAR

All Real Housewives who attempt a singing career

Remember the days when Vienna was just a city or a sausage?

The (non) *Event*

Amanda Bynes quits Twitter, but Twitter insists it broke up with her: "Did you see that bat$#@! stuff she was saying?"

Movies! Books! Soap operas?! There's nothing James Franco can't do.

3-D: It's as if the characters are actually reaching out of the screen... and robbing your wallet.

Hey, guys, make way for Katniss Everdeen.

Sweden hasn't gotten this much good press since ABBA.

Bad use of the color red

Game Change: like TMZ for policy wonks

"I'm 6'5", 220, and there's two of me."

A worse use of the color red

The comeback we didn't know we wanted, but are so glad it happened.

Raise your glass to Pink.

The pinnacle of procrastination, *Angry Birds* helps make angry bosses.

Best pixie cut (female)

Did we dream it or did we actually watch soccer for a few moments this summer?

Best example of pants on the ground: Kellan Lutz's Calvin Klein ads

Best pixie cut (male)

Worst example of pants on the ground: Larry Platt's "Pants on the Ground" audition for *American Idol*

Most creative use of sea urchins

Environmentalists change "Reduce, Reuse, Recycle" slogan after seeing *Clash of the Titans*, *MacGruber*, and *The A-Team*.

Gillette's new "scared smooth" campaign

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